

# TOTAL FILM

## ANNUAL 2018



PLUS  
BEHIND THE  
SCENES OF THE  
YEAR'S TOP  
FILMS



CELEBRATING THE BEST OF THE SMARTER MOVIE MAGAZINE





# TOTAL FILM ANNUAL 2018

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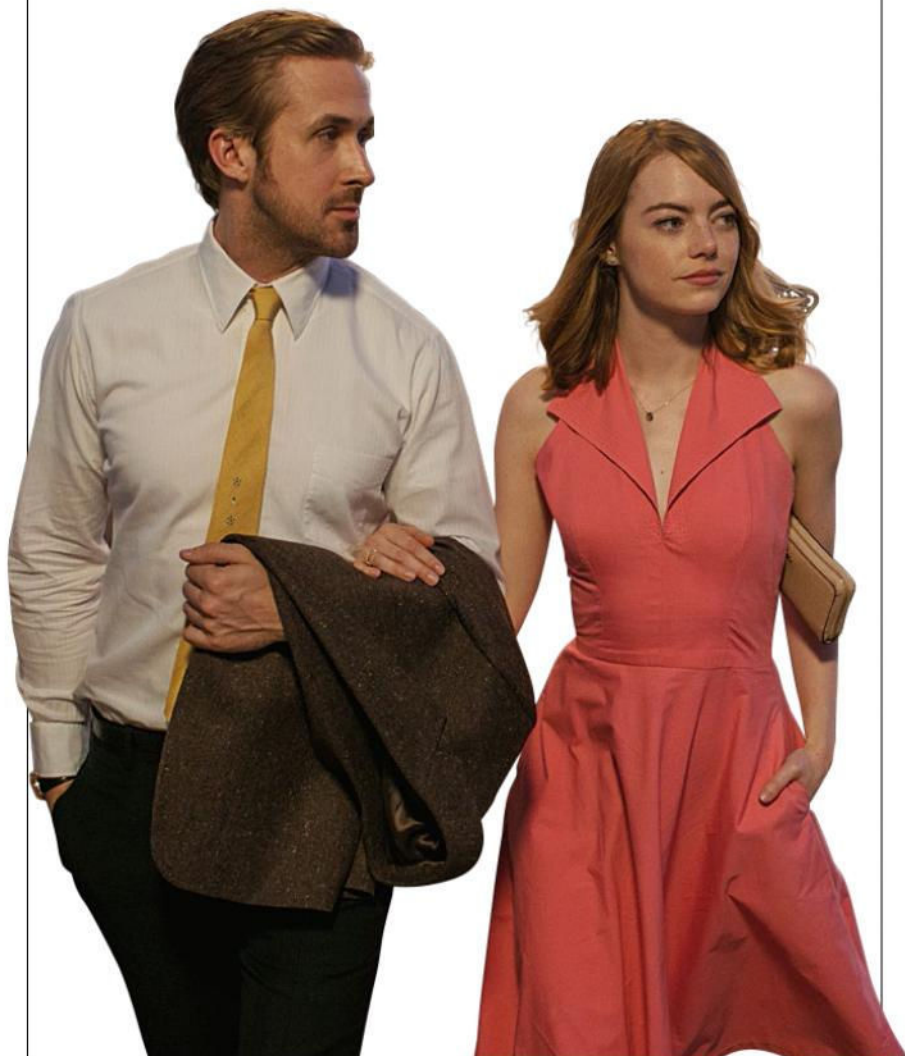
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# WELCOME TO THE TOTAL FILM ANNUAL 2018

**H**ello, and welcome to the year in Total Film! It's been 12 months of sensational highs (Christopher Nolan's *Dunkirk*, Patty Jenkins' *Wonder Woman*) and soul-crushing lows (*Baywatch*, anyone?), but Total Film has been there every step of the way to guide you across rough and smooth cinematic terrain. Think of us as the Aragorn to your Frodo, the Satipo to your Indiana Jones; just without the sudden but inevitable betrayal. Inside your mammoth 162-page TF annual you'll find all-access behind the scenes reports on the likes of *La La Land*, *Logan* and *Baby Driver*; a hand-picked selection of the very best features and interviews from across the year; in-depth retrospectives on the cinematic classics that celebrated milestone anniversaries in 2017; and a galaxy's worth of *Star Wars* coverage ahead of the latest entry in the Skywalker Saga.

**WITH THAT THERE'S ONLY ONE THING  
LEFT TO SAY... ACTION!**



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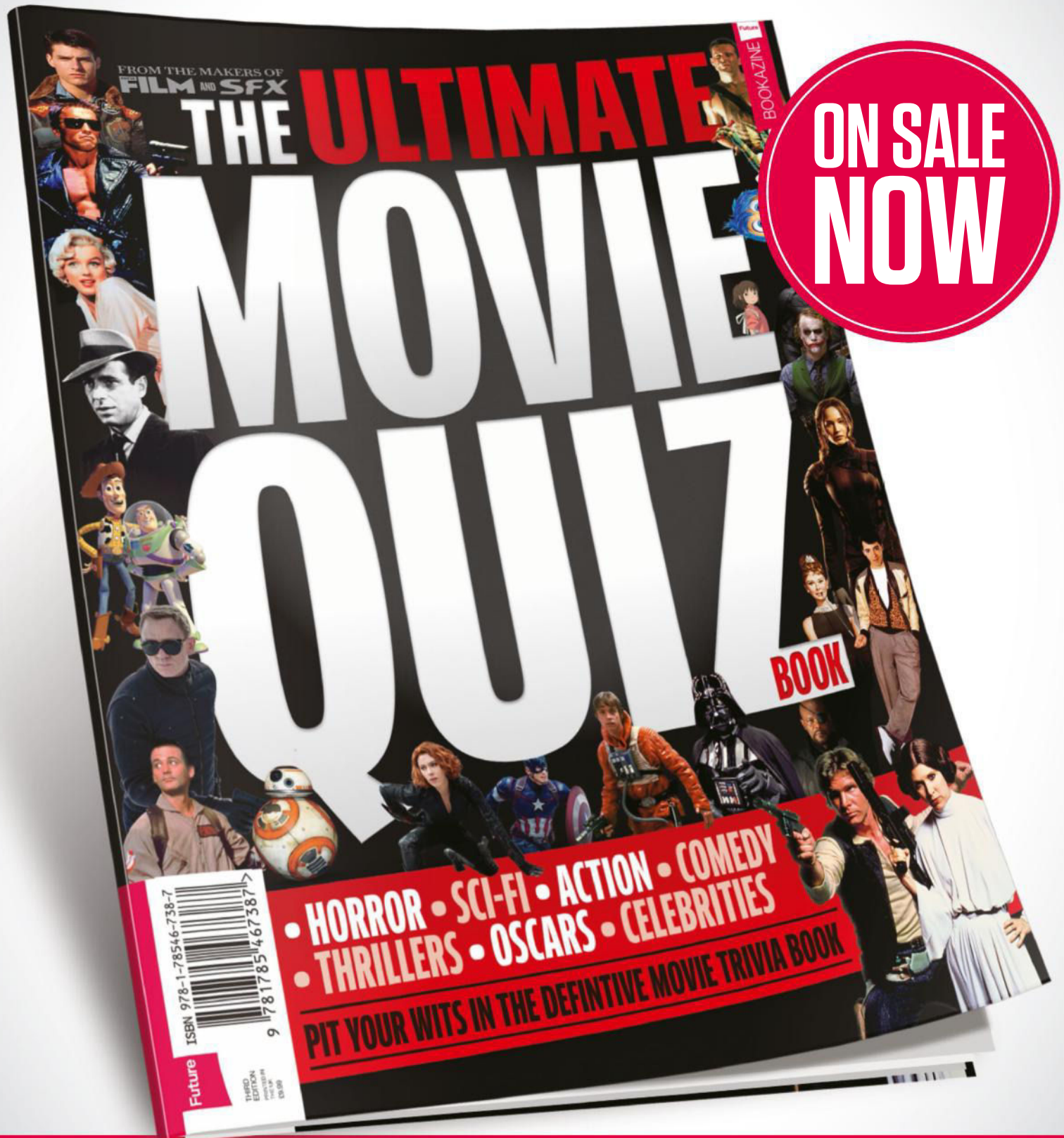
TF's patented abridged script sets its sights on Jyn Erso and co.





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JAMES MOTTRAM, NEIL SMITH, KATE STABLES AND JOSH WINNING • Poster by SAM GILBEY



# 01

## "I AM MAXIMUS DECIMUS MERIDIUS..."

*Gladiator*, 2000

Having survived certain death in the Colosseum, Russell Crowe's soldier turned gladiator comes face to masked face with Roman emperor Commodus (Joaquin Phoenix), the ruler responsible for both his reversal of fortune and the deaths of his wife and son. Ordered to remove his helmet, Crowe does so and fixes his nemesis with a steely stare.

"My name is Maximus Decimus Meridius," he announces. "Commander of the armies of the north, general of the Felix legions, loyal servant to the true emperor, Marcus Aurelius. Father to a murdered son. Husband to a murdered wife. And I will have my vengeance, in this life of the next."

A great speech, right? Not according to Crowe, who initially refused to say the last line of that legendary address. "Your lines are garbage," he told screenwriter William Nicholson. "But I'm the greatest actor in the world, and I can make even garbage sound good..."

### ➤ "HEEEERE'S JOHNNY!"

*The Shining*, 1980

**02** Jack Nicholson smashes through the bathroom door and bellows the catchphrase from *The Tonight Show With Johnny Carson* at a cowering Shelley Duvall. Legend has it that a young Simon Cowell, working as a runner, was charged with polishing Nicholson's axe.



### HORSE'S HEAD

*The Godfather*, 1972

**03** No wonder Jack Woltz (John Marley) looks shocked to discover the severed head of prized racehorse Khartoum on his blood-soaked bed sheets. Though a fake head was used for rehearsals, a real one was borrowed from a slaughterhouse for the actual shoot.



### CHESS WITH DEATH

*The Seventh Seal*, 1957

**04** Medieval knight Max von Sydow forestalls his fate by challenging black-cowled, white-faced Death to a game of chess on a desolate beach. Much parodied, most famously so in *Bill & Ted's Bogus Journey*, in which Death is defeated at *Battleship*, *Clue* and *Twister*.



### SPIDER HEAD

*The Thing*, 1982

**05** Puppets, hydraulics, latex, melted bubblegum, KY Jelly... Make-up maestro Rob Bottin threw everything into *The Thing's* creature effects. The standout scene sees a decapitated head sprout legs and scuttle away. "I didn't want a guy in a suit," shrugged John Carpenter.







# MOVIE MOMENTS

## 09 SWORD FIGHT

**The Princess Bride (1987)**

A whirling mix of flashing blades and zinging banter, William Goldman's left-hand-right-hand homage to classic Hollywood swordplay is the consummate clash.

## 10 JOHNNY BOY'S ENTRANCE

**Mean Streets, 1973**

'Jumpin' Jack Flash' bastards: as the Stones burn and the screen glows blood-red, the Scorsese/De Niro bromance swaggers to rock 'n' roll stardom.

## 11 MINI STONEHENGE

**This Is Spinal Tap, 1984**

Mock-rock's dolts set a cringe-com standard with ill-measured Stonehenge stage designs. Various subsequent life-mirrors-art stage-prop upsets (U2, Black Sabbath...) proved *Tap's* prescience.

## 12 'WHAT'S YOUR FAVOURITE SCARY MOVIE?'

**Scream, 1996**

Drew Barrymore gets a killer call in the opening scene of Wes Craven's blade-sharp post-modern love letter to slasher movies.

## 13 MAD AS HELL

**Network, 1976**

TV anchorman Howard Beale (Peter Finch) rants on-air. Audiences agree: they won't take this any more. Sidney Lumet's satire now looks like documentary.

## 14 CARL AND ELLIE

**Up, 2009**

Backstory as artful heartbreaker. Pixar mines deep feelings and subtle storytelling in a masterful, wordless montage about a marriage's highs and lows.

## 15 LIQUID METAL

**Terminator 2: Judgment Day, 1991**

When Robert Patrick's T-1000 emerges from the truck explosion turning from thermometer mercury to man, digital FX came gloriously, gloopily of age.

## 16 HAMMER TIME

**Oldboy, 2003**

Ex-prisoner Oh Dae-Su (Choi Min-sik) unleashes furious vengeance, with a flurry of blows that builds from balletic to biblical.

## 17 BLOWING UP BRIDGE

**The Bridge On The River Kwai, 1957**

Building the bridge for David Lean's Oscar-laden WW2 epic took eight months, \$250,000 and 48 elephants. Its destruction took a mere 30 seconds.

## 18 STAY PUFT

**Ghostbusters, 1984**

Stomping around NYC like a confectionery King Kong, the 100ft marshmallow brand mascot is one of GB's most enduring images.



## KISS AND HEAD STOMP

**Drive, 2011**

**06** Swooning romance segues into sickening violence, as Nicolas Winding Refn's sublimely composed shocker gets Ryan Gosling's Driver locking lips with Carey Mulligan in slo-mo elevator bliss. Fifteen squelchy stomps on a hitman later, she's not the only one reeling...



## MOTHERSHIP

**Close Encounters Of The Third Kind, 1977**

**07** A composite of real location shots, actors in a hangar and stunning model work provide one of cinema's all-time wow moments, as the blazing mothership lands at Devil's Tower. John Williams' blaring five-note communication shakes viewers' souls all the more.



## ROSEBUD

**Citizen Kane, 1941**

**08** The elevated camera swoops over mountains of discarded mementos to focus on Charlie Kane's childhood sled, Rosebud, just as it's tossed in the furnace. This final-shot reveal explains everything and nothing – Orson Welles later dismissed it as “dollar-book Freud”.



## DAVID LOWERY

"In *McCabe and Mrs. Miller* [1971], when Warren Beatty's talking about how he has poetry in him. That's a beautiful moment."





## ➡ **SHOWER SCENE**

*Psycho, 1960*

**19** No one saw it coming – the heroine of the movie stepping into a purifying shower midway through the narrative, only to be frenziedly hacked to death. We also never see the knife enter flesh; all the cuts (more than 70) were done in the edit suite, with Bernard Herrmann's stabbing strings intensifying the assault until a disturbing amount of blood (actually Bosco chocolate sauce) swirls down the plughole. Viewers weren't the only ones traumatised: "I stopped taking showers and I take baths, only baths," Janet Leigh later revealed.

## **CHOPPER ATTACK**

*Apocalypse Now, 1979*

**20** This 12-minute assault on a Vietnam village is the most extraordinary sequence in an extraordinary film. Blasting Wagner's 'Ride Of The Valkyries' as they swoop in to unleash hell, the Hueys then napalm the Viet Cong mortars (1,200 gallons of gasoline account for the towering flames) to clear the way for some celebratory surfing. The choppers were provided by Philippine President Ferdinand Marcos, but – involved in a real war as Marcos looked to quell a revolt in the south – they frequently failed to turn up or flew off prematurely.



**ALICIA VIKANDER**

"La Vita È Bella. My mum still says, 'Buongiorno, Principessa,' which brings back memories."

## **MONROE ON THE SUBWAY GRATE**

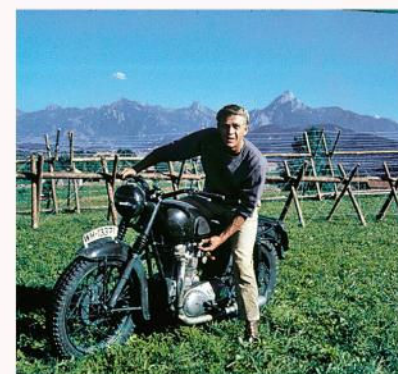
*The Seven Year Itch, 1955*

**21** Thousands of onlookers turned up on 15 September 1954 to watch Marilyn Monroe stand on a New York subway grate and have her dress billowed up by blasts of air. So many, in fact, that the resulting footage was unusable, obliging director Billy Wilder to recreate the scene on the Fox backlot in Los Angeles. "I hate the term photo-op, but this was certainly the most important photo-op ever staged," says agency photographer George Zimbel, one of 20 or so snappers on hand to record the iconic moment for posterity.

## **DANCE OF THE RED SHOES**

*The Red Shoes, 1948*

**22** Injecting a note of real horror into Powell and Pressburger's dark, surrealism-tinged fairytale of a ballerina caught between the demands of her art and her heart, Moira Shearer's broken-hearted dancer finds her feet demonically possessed. As the red ballet slippers whirl her out of the theatre, in a real-life recreation of the dance-to-the-death of her most famous role, in *The Red Shoes*, dancing has never looked so terrifying. Martin Scorsese, who knows a thing or two about such things, declared this one of the most beautiful Technicolor movies in the history of cinema.



## **MOTORBIKE JUMP**

*The Great Escape, 1963*

**23** With a veritable legion of Nazi soldiers on his tail, 'Cooler King' Hilts (Steve McQueen) revs up his stolen Triumph Trophy motorcycle and makes a daring leap for freedom in Switzerland over a barbed-wire fence. McQueen was eager to do the stunt himself but ultimately gave way to his chum Bud Ekins, a motorbike dealer and racer who went on to double for the actor again in *Bullitt*. "Afterwards, the assistant director came up to me and said, 'Well, that's a \$1,000 jump if I ever saw one,'" recalls Ekins.



## 24 BREAD ROLLS

**The Gold Rush, 1925**

To enchant Georgia Hale, Charlie Chaplin's Lone Prospector takes two forks, impales a bread roll on each, and has them do a dance.

## 25 KEYZER SÖZE REVEAL

**The Usual Suspects, 1995**

Exiting his police interrogation, Verbal Kint (Kevin Spacey) shakes off his limp and is revealed as mastermind Keyzer Söze. Or is he?

## 26 WOODCHIPPER

**Fargo, 1996**

Body disposal, Coen brothers-style, as Steve Buscemi's remains are shredded and splattered in the snow. Only one foot to go...

## 27 HEAD IN BOX

**Seven, 1995**

Test audiences were so upset by Gwynnie's box bow-out, we almost got a dog's head instead. Thankfully, Brad Pitt fought to keep her in there.

## 28 POLICE SHOOTOUT

**The Terminator, 1984**

Arnie ad-libbed his most famous line (it was originally "I'll come back"), sparking one of cinema's most iconic shootouts.

## 29 DEER DEPARTED

**Bambi, 1942**

From spring grass to a booming gunshot. Bambi finds himself alone with the snow. "Your mother can't be with you anymore," he's told. Sniff.

## 30 GUN VS SWORD

**Raiders Of The Lost Ark, 1981**

Suffering food poisoning, Harrison Ford suggested "shooting the sucker" in place of a planned sword fight with a showy swordsman. History made.

## 31 HEAD-SPINNER

**The Exorcist, 1973**

Spewing blasphemy at Father Merrin (Max von Sydow), Regan (Linda Blair) pauses only to rotate her creaking neck through 360 degrees.

## 32 RUNNING UP STEPS

**Rocky, 1976**

"Gonna fly now," hums the soundtrack as Sly mounts the steps at Philly's Museum of Art. Almost 40 years later, Creed's final scene provided a poignant counterpoint.

## 33 RE-ENTERING EARTH'S ATMOSPHERE

**Gravity, 2013**

Sandra Bullock's tested astronaut finally burns through to home, crash landing in a lake and clambering, wobbly as a newborn lamb, reborn, to the shore.



## DADDY DARTH

**Star Wars: Episode V – The Empire Strikes Back, 1980**

**34** J.J. Abrams' spoiler control can't match George Lucas' Jedi-class secrecy. Another line was scripted ("Obi-Wan killed your father...") for *Empire's* climax; Darth Vader actor David Prowse wasn't told the truth. Maxing its impact, the stand-off steams with space-gothic symbolism: looming corridors, giddy gantries. This was the fight that fans wanted... Then, as Mark Hamill (who *did* know) acts up a storm, Vader drops the depth-charge we never knew we needed: "No – I am your father." In that much-misquoted bombshell, Lucas hit the emotional hyperdrive.



## THE PALE MAN

**Pan's Labyrinth, 2006**

**35** Mournful and malevolent, the Pale Man is a blank-faced monstrosity whose hanging flesh shrouds a gaunt torso atop bone-thin legs. Before him sits an untouched banquet, for it is children he feeds on. When heroine Ofelia (Ivana Baquero) steals a grape, the Pale Man awakens, squishes a pair of eyeballs in his palms and mercilessly stalks her. Guillermo del Toro says, "I felt it was more disgusting for the creature to be feeble and horribly hungry and cruel, than for it to be strong."



## "TEARS IN RAIN"

**Blade Runner, 1982**

**36** As legend would have it, the greatest soliloquy in sci-fi history was improvised by Rutger Hauer on the eve of filming. The truth is less poetic – Hauer hacked Roy Batty's lengthy monologue down to its bare essentials and added a killer final line: "All those moments will be lost in time, like tears... in... rain." His instincts were on the money – it's a moment of soaring humanity, cementing *Blade Runner* as a work of profound substance and giving its head replicant an iconic send-off.



## MATT DAMON

"There's a shot in *Rain Man*. Cruise basically realises that he's got to give his brother up. It's just this dolly shot over this table. It's [Cruise and Hoffman] facing each other... [Hoffman] tilts his head down and puts it up on Cruise's... it just chokes me every time I see it."





## 37 THE OPENING

**Star Wars: Episode IV – A New Hope, 1977**

A star-studded stretch of space is dwarfed by a barrelling Star Destroyer, which obliterates half the screen as it rumbles overhead.

## 38 “YOU MANIACS!”

**Planet Of The Apes, 1968**

Astronaut Charlton Heston buckles before the Statue of Liberty – a sandy rug-pull so immense novelist Pierre Boulle wished he'd written it in the original book.

## 39 BEACH ASSAULT

**Saving Private Ryan, 1998**

More than 1,000 extras, some of them actual amputees, participated in Steven Spielberg's visceral recreation of the Omaha Beach landings.

## 40 L-TRAIN CHASE

**The French Connection, 1971**

Not every collision was planned in the scene in which ‘Popeye’ Doyle tries to keep pace with an elevated subway car.

## 41 TWIST CONTEST

**Pulp Fiction, 1994**

Travolta and Thurman don't just twist to Chuck Berry. They also throw in the Swim, the Hitchhiker and the Batusi.

## 42 SEX SCENE

**Don't Look Now, 1973**

Donald Sutherland and Julie Christie's love-making looked so authentic they've spent the last 40 years denying they really did it.

## 43 “I'M SPARTACUS!”

**Spartacus, 1960**

Stanley Kubrick felt the scene where the slaves claim to be Spartacus was “a stupid idea”. Kirk Douglas overruled him.

## 44 ANGEL BELLS

**It's A Wonderful Life, 1946**

Karolyn Grimes, now 76, still gets asked to recite Zuzu Bailey's famous line about angels getting wings whenever bells ring.

## 45 GRAVEYARD SHOOTOUT

**The Good, The Bad And The Ugly, 1966**

Three men, three pistols and 96 edits. Not for nothing does Quentin Tarantino call this “the greatest moment of cinema since its invention”.

## 46 CROP DUSTER

**North By Northwest, 1959**

Lured to the middle of nowhere, Cary Grant is relentlessly pursued by a biplane in one of Hitchcock's tensest set-pieces.

## BUCKET OF BLOOD

**Carrie, 1976**

**47** Poor Carrie White's worst fear (“They're all gonna laugh at you!”) comes true when, moments after being crowned Prom Queen, she's drenched head to toe with a bucket of pig's blood. Karo syrup and food colouring provided the claret, though Sissy Spacek, who rubbed Vaseline in her hair to audition for the role of Carrie, volunteered to be dunked in the real stuff. She also insisted that her own hand was used for the movie's famous shock ending, gamely enduring a live burial and waiting without complaint until action was called.



## HARRY LIME APPEARS

**The Third Man, 1949**

**48** “Oh, God, so many cats,” recalled Carol Reed of directing moggies in his Viennese noir's skin-tingling centrepiece. Helming Orson Welles was hardly easier: time-keeping wasn't the man's main virtue. But Welles made a date for his first appearance as Harry Lime, a post-war racketeer thought dead. The setup is delicious: cats, shadows, shoes, light and... action! Welles grabs his moment like a cat takes a mouse, eyes twinkling and smirk curling. Cinematic reveals don't come more devilishly charismatic.



## E.T. FLIES

**E.T. The Extra-Terrestrial, 1982**

**49** Universal Studios honcho Sid Sheinberg compared watching Steven Spielberg's fable of intergalactic friendship to “a religious experience”. But E.T.'s most transcendent moments took root in grounding reality. While Spielberg drew on his parents' divorce, effects supervisor Dennis Muren sought out the best real Moon view for the shot of E.T. and Elliott taking flight. Mixing Go Motion effects and earthy realism with the swoon 'n' soar of John Williams' score, Spielberg gave us a heart-lifting epiphany we could believe in.



**ANTOINE FUQUA**

“In *Apocalypse Now*, when they finally get to the end of the river where the camera reveals what they've seen through the mist. That just always floors me, the scale of that. It was just so perfect in this most horrific way.”





## FAKE ORGASM

When *Harry Met Sally*, 1989

**50** Reiner's wry, evergreen romantic comedy turns its satire on relationships deliciously salty, over sandwiches at Katz's Delicatessen in Manhattan. Determined to prove to Billy Crystal's self-styled playboy that women hoodwink him in bed, Meg Ryan's prim best friend fakes a table-beating, hollering good time, fully clothed, before returning calmly to her coleslaw. It took Rob Reiner a day of demonstrating the full-on moaning fakery he wanted to get the shy Ryan to strut her stuff. And yes, it's the director's own mother who insists that "I'll have what she's having".



## ROONEY MARA

"There's this scene in *Paper Moon* [1973] where they are driving in the car. Just one shot, the whole time. And they are arguing about not having more bibles left. It's so fast and spot on."



## "GET AWAY FROM HER, YOU BITCH!"

*Aliens*, 1986

**51** The standout moment in the mother of all sci-fi sequels, Ripley's Power Loader-assisted scrap with *Aliens*' queen xeno is a supremely thrilling climax to an action classic. Cameron sews the seeds of the standoff, meticulously building to a meeting of the matriarchs – one avenging the flame-grilling of her repulsive offspring, the other fighting tooth and mechanical claw to save her surrogate daughter after losing her own to a cruel twist of time. Masterfully realised, it's kicked off with a one-liner so good it's entered pop-culture legend.

## RENTON'S RUN

*Trainspotting*, 1996

**52** "The idea of the opening... was that the film should *explode* into life," says director Danny Boyle. Job done, with Ewan McGregor's on-the-run Renton burning canvas as Iggy Pop's primal 'Lust For Life' speaks seize-the-now volumes. With Renton's "Choose Life" monologue shifted from the film's centre for maximum impact, the incendiary kick-start of Boyle's Irvine Welsh adap blew a righteous hole in movies: it cackled in the face of Merchant Ivory's Brit-movie monopoly and overhauled maudlin/moralising drug-pic clichés. In this hit of sound, vision and amoral energy, homegrown cinema rediscovered youth's rush.



## CATBUS

*My Neighbour Totoro*, 1988

**53** The 12-legged feline people-carrier – which reunites sisters Satsuki and Mei before taking them to see their mum in hospital – is one of the most inexplicably joyful images in Hayao Miyazaki's quiet 'picture book' classic.

## TRACKING SHOT

*Touch of Evil*, 1958

**54** Night on the Tex-Mex border. Orson Welles' noir begin with a fiendishly complex four-minute unbroken take. From the planting of something in a car, the camera cranes, tracks, pans until, just over the border, the car explodes.

## BONE TO SPACESHIP

2001: *A Space Odyssey*, 1968

**55** From the dawn of time to the future of mankind, Stanley Kubrick's opening boasts one of cinema's most audacious edits, as a primate's plaything cuts to a gliding space station. Genius.

## CHESTBURSTER

*Alien*, 1979

**56** Yes, Ridley Scott's cast knew the incubated alien would burst from John Hurt's chest. "What they didn't know," says Hurt, "was *how* it was going to happen." Just watch the blood-soaked Veronica Cartwright's reaction...





## 57 "JUST PUT YOUR LIPS TOGETHER AND BLOW"

**To Have And Have Not, 1944**  
After Humphrey Bogart died, Lauren Bacall put a whistle in his coffin – a homage to this innuendo-laden, Howard Hawks-scripted exchange.

## 58 BLACK-AND-WHITE TO COLOUR

**The Wizard Of Oz, 1939**  
This deft transition was achieved by having a sepia-toned Dorothy stand-in open a sepia-toned door on to a vivid Technicolor set.

## 59 KONG CLIMBS THE EMPIRE STATE

**King Kong, 1933**  
What goes up, must come down – though at least Kong splats one of his killers before his heroic dying fall.

## 60 BASEBALL GAME NARRATION

**One Flew Over The Cuckoo's Nest, 1975**  
Denied permission to watch a ball game, Jack Nicholson improvises his own in a riposte to Nurse Ratched's tyranny.

## 61 50 EGGS

**Cool Hand Luke, 1967**  
Paul Newman only consumed eight of the 50 hard-boiled eggs his character's dared to eat in this prison drama.

## 62 KITCHEN FIGHT

**The Raid 2, 2014**  
Gareth Evans' six minute, one-on-one knife fight is so electrifying you'll feel exhausted just watching it.

## 63 "YOU SHALL NOT PASS!"

**The Lord Of The Rings: The Fellowship Of The Ring, 2001**  
Gandalf's self-sacrifice isn't just a special effects marvel; Ian McKellen's perfect delivery made it instantly iconic.

## 64 BANANA SKIN

**Sleeper, 1973**  
Woody Allen slips, repeatedly, on the 6ft peel of a genetically modified fruit. The greatest slapstick gag in the movies?

## 65 MILKSHAKE

**There Will Be Blood, 2008**  
Daniel Day-Lewis vampirically sucks oil from the earth, and souls from men. "I DRINK YOUR MILKSHAKE!" Quite.

## 66 TV TERROR

**Ringu, 1998**  
Ghost girl Sadako crawls out of the TV. The film was run in reverse to accentuate the unnatural movements.

## SHOOTOUT SUICIDE

**The Wild Bunch, 1969**

**67** Sam Peckinpah's brutal Western makes good on its early promise that "if they move, kill 'em". Hopelessly outmanned and outgunned by a corrupt Mexican army, the Bunch (William Holden, Ernest Borgnine, Ben Johnson, Warren Oates) willingly embrace their fate. The vision of cowboy camaraderie gives way to a bloodbath, as they massacre a hundred soldiers while gradually being shredded in slow-motion by the crossfire. Peckinpah had six cameras running at different frame rates, cutting the footage into a balletic blur that continues to influence action directors.



## THE JOKER'S PENCIL TRICK

**The Dark Knight, 2008**

**70** Heath Ledger's anarchic, Oscar-winning Bat-villain had his most shocking moment with a "magic trick": a pencil, propped upright, 'disappears' when the Joker slams a thug's head onto it. Director Christopher Nolan originally didn't see the scene (conjured up by his co-writer brother Jonathan) working as scripted; Ledger insisted it stayed, and Nolan later admitted, "Now I can't think of it not being in there." It was a (bloodless) sleight-of-hand, CG-free stunt, but it helped the 12A-rated film become the BBFC's most complained-about of 2008.



## SPLASHDANCE

**Singin' In The Rain, 1952**

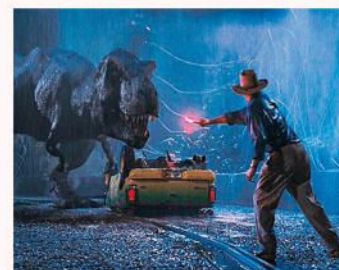
**68** Cinema's greatest musical number is simplicity itself: a man so happy not even a downpour can dampen his spirits. Cleverly repurposing a 1920s golden oldie for resurgent movie star Don Lockwood (Gene Kelly), the routine has effortless grace via Kelly's perfectionist choreography – finding his most pliant partner in an umbrella – and co-director Stanley Donen's swooping crane shots. They make it look easy, but the artistry belies huge difficulties: Kelly braved a fever to film the routine and the on-set water pressure kept dipping whenever Hollywood locals used their sprinklers.



## EAR SLICE

**Reservoir Dogs, 1992**

**69** When screw-loose bank robber Mr Blonde (Michael Madsen) takes time out to torture kidnapped cop Marvin (Kirk Baltz), it sums up debuting writer-director Quentin Tarantino's oeuvre in one ragged slice. Set to the 1970s stylings of Stealers Wheel's 'Stuck In The Middle With You', and overlaid with self-mythologisingly smart-arse dialogue as Blonde tells Marvin in detail *exactly* why he's disfiguring him – it amuses him to torture a cop – it combines horrifying violence and give-a-shit insouciance with BBFC-bothering élan. A legend was born.



## T-REX ENTRANCE

**Jurassic Park, 1993**

**71** No amount of trivia about *Jurassic Park's* suspenseful set-piece – guitar strings creating ripples in the water, the animatronic dino weighing 15,000lb, the complete lack of music – can diminish the scene's skin-prickling power. The judicious combo of CGI and live-action puppetry gives the queen of the lizards a convincing weight as she sniffs out the stranded visitors. "It's much more interesting for an audience, I think, to put a T-rex next to a modern car... things we today are familiar with," explained Steven Spielberg of the set-up.



**PETER MULLAN**

"Al Pacino in *The Godfather*, the dining room scene. Genius. It's all in his head, all in his head."



# 72 BANK SHOOTOUT

Heat, 1995

Cut to Elliot Goldenthal's tick-tock score, the 10-minute centrepiece of Michael Mann's epic cop-crook saga sees Robert De Niro and Val Kilmer's bank robbers shoot their way across downtown LA with military precision. Trained by British SAS, the actors rehearsed on combat ranges, recreating the duck-and-cover routines and learning how to handle weapons like pros. "They got so good," says Mann, "that the footage of Val Kilmer, firing in two directions and doing a reload without a cut, they used that at Fort Bragg for Special Forces training."



## MOVIE MOMENTS



### BATTLE OF HELM'S DEEP

The Lord Of The Rings:  
The Two Towers, 2002

**73** The climactic battle ensured the middle part of the trilogy was anything but middling, as hordes of Uruk-hai attack and Viggo Mortensen's Aragorn leads the defence. "We built a miniature of Helm's Deep but it was in itself about 30 or 40ft-wide," says Peter Jackson of the old-school movie magic involved. The set was polystyrene, but the sequence (shot over four months of night shoots) has a real weight to it – and it's the most atmospheric of PJ's epic battles.



### BULLET TIME

The Matrix, 1999

**75** While facing down a gun-toting agent on a rooftop, his own weapons long spent, Neo (Keanu Reeves) proves his superhero credentials as the Chosen One of grey-green alterna-world the Matrix. Part comic-book frame, part videogame special move, he swoops away from the impact with gravity-defying grace, dodging the bullets as they stutter past on useless CG trajectories. Since Sam Peckinpah's '60s heyday, action sequences have made use of fast cuts and slow-motion, but the Wachowski siblings were the first to actually stop time.



### PLANE SEND-OFF

Casablanca, 1942

**74** "I'm no good at being noble," says Rick Blaine (Humphrey Bogart) as he puts Ilsa Lund (Ingrid Bergman) on a Lisbon-bound plane with her freedom-fighter hubby at the end of Michael Curtiz's wartime romance. "But it doesn't take much to see that the problems of three little people don't amount to a hill of beans in this crazy world." Neither Bergman, Bogart nor the midget extras placed next to the model aeroplane to create the illusion of perspective knew whom Ingrid would end up with until the scene was shot.



### CLOCK DANGLE

Back To The Future, 1985

**76** With just seconds before the lightning strike that will send Marty McFly (Michael J. Fox) back to the future, Doc Brown (Christopher Lloyd) finds himself hanging off a town hall clock face desperately trying to reconnect the wires that will let the electric bolt flow into the flux capacitor of Marty's speeding DeLorean. The scene was intended as a homage to Harold Lloyd's 1923 classic *Safety Last!* and is prefigured in the film's opening seconds by a snapshot of a straw-hatted gentleman holding on to a minute-hand during the ticking-timepiece montage.





## 77 WATER DANCE

La Dolce Vita, 1960

Marcello Mastroianni's star-struck journo is mesmerised by Anita Ekberg's air-headed American starlet, when she cavorts in Rome's Trevi Fountain.

## 78 WALKING AWAY

The Searchers, 1956

John Wayne's obsessive Ethan Edwards returns his niece safely home... before ambling off to 'wander between the winds'.

## 79 CRUCIFIXION SINGSONG

Monty Python's Life Of Brian, 1979

Crucifixee Graham Chapman looks despondent. Then Eric Idle starts to sing: "Always look on the bright side of life..."

## 80 "FUNNY HOW?"

Goodfellas, 1990

Joe Pesci's Tommy DeVito pranks Ray Liotta's Henry Hill in Sonny's restaurant. "What the fuck is so funny about me?" Gulp.

## 81 HAN AND CHEWIE

Star Wars: Episode VII: The Force Awakens, 2015

Entering the Millennium Falcon stage left, Han (Harrison Ford) unleashes a roguish smile: "Chewie, we're home."

## 82 THE LIFT

Dirty Dancing, 1987

Jennifer Grey soars above Patrick Swayze to Bill Medley and Jennifer Warné's '(I've Had) The Time Of My Life'.

## 83 "NOBODY'S PERFECT"

Some Like It Hot, 1959

Joe E. Brown's response to learning his beloved 'Daphne' (Jack Lemmon) is a guy is surely the greatest last line ever.

## 84 "YOU'RE GONNA NEED A BIGGER BOAT"

Jaws, 1975

Roy Scheider's famous response to seeing the great white shark for the first time actually derived from an on-set catchphrase.

## 85 ODESSA STEPS

Battleship Potemkin, 1925

Eisenstein spawned innumerable theses, and parodies, with his epic montage of soldiers firing indiscriminately at civilians on Odessa's stone staircase.

## 86 CHARIOT RACE

Ben-Hur, 1959

It took \$4m and 10 weeks to shoot Charlton Heston's showdown with Stephen Boyd on an 18-acre set.



## "NO, MR BOND..."

Goldfinger, 1964

**87** "Do you expect me to talk?" says James Bond (Sean Connery) as he lies spreadeagled on a sheet of gold with a laser beam inching inexorably towards his privates. "No, Mr Bond, I expect you to die!" chuckles Auric Goldfinger (Gert Fröbe) – or rather Michael Collins, the English actor brought in to re-dub the German's dialogue. According to director Guy Hamilton, Connery was "not very happy" about the acetylene torch used to fabricate the laser illusion. "He was wondering who would give the people underneath him the cue to stop."



## THE AIRPORT BATTLE ROYALE

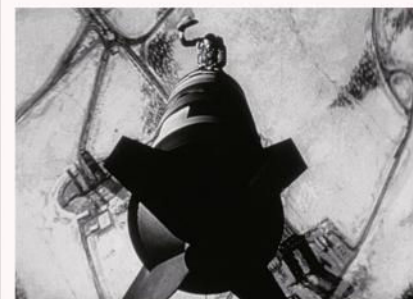
Captain America: Civil War, 2016

**89** Ever since the dawn of the comic-book movie boom, there's been no shortage of superpowered scraps on the big screen. The airport throwdown from Captain America: Civil War has them all beat. For starters it boasts a dozen combatants that, crucially, are characters we've grown to care about – not faceless Hulk fodder. And everyone gets a moment to shine, the lengthy rumble littered with deliriously gleeful beats, from the joyous introduction to Tom Holland's Amazing Spider-Man to Scott Lang's scene-stealing bout of gigantism. Superhero action doesn't get any better.

## RIDING THE BOMB

Dr. Strangelove, 1964

**88** Despite the efforts of Group Captain Mandrake (Peter Sellers) and US Prez Merkin Muffley (Sellers again), one lone bomber, its radio disabled, has got through and is heading inexorably for its Russian target. Universal nuclear destruction is assured. In the climax of Stanley Kubrick's pitch-black farce, while ex-Nazi presidential adviser Dr. Strangelove (yup, Sellers again) outlines his plan for the survival of the elite, gung-ho bomber pilot Major 'King' Kong (Slim Pickens), finding his bomb release non-functional, dons his cowboy hat, straddles the bomb and rides it whooping down. Yeeeee-haah!



## JAY BARUCHEL

"Rutger Hauer saving Harrison Ford at the end of Blade Runner. That was a big one."



# 90

## “YOU TALKIN’ TO ME?”

### Taxi Driver, 1976

Introducing a 40th anniversary screening of *Taxi Driver* at the Tribeca Film Festival earlier this year, De Niro said, “Every day for 40 fucking years, at least one of you has come up to me and said, ‘You talkin’ to me?’” He wasn’t joking. The iconic scene marks the exact moment that De Niro’s lonely, troubled Vietnam vet-turned-New York cabbie goes outright loco; stood in army jacket in front of his mirror, he tries out various poses and intonations before each time jerking his arm to release a pistol into his hand from a homemade rig strapped to his arm. His plan is to assassinate a presidential candidate; five years after *Taxi Driver*’s release, John Hinckley Jr., obsessed with Martin Scorsese’s film, attempted to assassinate President Reagan. In fact, Travis became a poster boy for angry young men everywhere. You might say that this famous line – ad-libbed, by the way – most certainly talked to them.

### 91 SANDSTORM

**Mad Max: Fury Road, 2015**

Car-mageddon goes up a gear as Furiosa drives her War Rig into an apocalyptic tornado that scatters her pursuers like ninepins.

### 92 RED COAT

**Schindler’s List, 1993**

Oliwia Dabrowska was three when she played the girl whose coat catches Liam Neeson’s eye as Krakow’s ghetto is liquidated.

### 93 BUZZ FLIES

**Toy Story, 1995**

Buzz Lightyear “falls with style” thanks to a bouncy ball, a Hot Wheels track and a plane tethered to the ceiling.

### 94 DRUM SOLO

**Whiplash, 2014**

Miles Teller did all his own drumming in his climactic act of defiance against tyrannical music tutor Terence Fletcher (J.K. Simmons).

### 95 EDGE OF THE WORLD

**The Truman Show, 1998**

Truman (Jim Carrey) realises that his existence is finite when his schooner pierces the canvas boundary of his make-believe universe.

### 96 MOZART IN THE YARD

**The Shawshank Redemption, 1994**

It’s Edith Mathis and Gundula Janowitz singing as Tim Robbins uses the Shawshank PA system to broadcast *The Marriage Of Figaro*.

### 97 TRANSFORMATION

**An American Werewolf In London, 1981**

Rick Baker won an Oscar for turning David Naughton into a werewolf – a look he based on his pet dog Bosko.

### 98 “YOU’VE GOT ME?”

**Superman, 1978**

Christopher Reeve catches Margot Kidder in mid-air in the scene that made us all believe a man really could fly.

### 99 THE BLACK KNIGHT

**Monty Python And The Holy Grail, 1975**

“It’s just a flesh wound!” insists the armless Black Knight – a riposte repeated this year by David Cameron, to mock Jeremy Corbyn, during his final PMQs.

### 100 “I ATE HIS LIVER...”

**The Silence Of The Lambs, 1991**

Hannibal Lecter’s liver, fava beans and Chianti recipe is more famous than anything Jamie Oliver’s cooked up. The jury’s out on which tastes better.



# BEHIND THE SCENES

Complete access to the year's best films, from *La La Land* to *Dunkirk*...







52



34



019

46



MAKING OF

*The  
Stuff  
dreams  
are made  
of*



20

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Revitalising the Hollywood musical, **LA LA LAND** (almost) swept the board at this year's awards season. Director Damien Chazelle and stars Ryan Gosling and Emma Stone tell Total Film how the movie no-one wanted to make danced to glory. ➔

WORDS JAMES MOTTRAM





**V**enice, 2016. *Total Film* is getting its first glimpse of *La La Land*, Damien Chazelle's much-anticipated follow up to his brilliant, Oscar-bestowed *Whiplash*. *La La Land* is the Italian film festival's curtain-raiser, and excitement is already high to see just what this 31-year-old wunderkind and his stars, Emma Stone and Ryan Gosling, are going to bring to an old-school Hollywood musical. As the lights go down, the camera zeroes in on the freeway overlooking LA, gliding past cars caught in a morning traffic jam...

With the passengers springing from their vehicles to belt out a get-up-and-go anthem entitled 'Another Day Of Sun', the camera bobs and weaves around dozens of bonnet-flipping dancers – all in a seemingly unbroken take. *Birdman*, eat your heart out: that's how you open a movie. By the time this five-minute number is up, the Venice critics – a typically tough, seen-it-all-before crowd – are bursting into spontaneous applause, a sound that Chazelle is getting used to.

Just a few days later, Stone wins Venice's Volpi Cup for Best Actress.

**STARRY-EYED**  
Ryan Gosling and Emma Stone play lovers for the third time, after roles in *Crazy, Stupid, Love* and *Gangster Squad*.

Then *La La Land* claims the People's Choice Award at Toronto – following the likes of *12 Years A Slave*, *Slumdog Millionaire* and *Room*. Needless to say, the modest, unassuming Chazelle is made up. "Musicals – at their core – are a populist art form," he notes. "So I hoped and prayed there would be an audience for it, that people would be receptive.

idea of song and dance expressing emotion is something that you don't get from other artforms." Even so, *La La Land* does something so many musicals fail to do: perfectly tailored for those who love the form, it's also designed for those that don't. "That was the hope – to reach over to the other aisle and win [the] sceptics over."

## 'It's very informed by older movies'

### Damien Chazelle

Even though I was told time and time again, the idea of a musical is not the most palatable for audiences today."

Whatever the suits say, films ranging from Oscar-winner *Chicago* to *Pitch Perfect* and *Into The Woods* have proved otherwise. "There's something beautiful about musicals," Chazelle adds. "The

The story of a turbulent relationship between Stone's aspiring actress Mia and Gosling's jazz pianist Sebastian is as much about reality as romance. She wants to write plays and he wants to open a jazz club... but life dictates that while Mia must endure humiliating auditions, Sebastian is forced to play Christmas



**TO THE POINT**  
Damien Chazelle  
directing Emma Stone  
as aspiring actress Mia.



film after 2009's little-seen *Guy And Madeline On A Park Bench*. A double-Sundance winner, this story of a jazz drummer and his volatile instructor at an elite music conservatory went on to win three Oscars from five nominations.

Fortunately, Chazelle wasn't stuck for what to do next. "I didn't have the problem that you sometimes have – when you have that Sundance success and you're not sure how to parlay it." He already had *La La Land* ready to go, written long before *Whiplash*. "For a long time, I'd wanted to do a musical in LA," he says. Working with his college roommate Justin Hurwitz, who wrote the music, he'd already hawked it around town with little success.

A pre-*Whiplash* Chazelle had no chance of launching such an ambitious project. But afterwards? This was his opportunity to make that film directors rarely get to make – his *Magnolia*, his *Pulp Fiction* – where you get to follow a success by throwing everything at the wall. This was going to be a musical with far-reaching ambitions: emotionally, structurally, cinematically. "It was hard to get it off the ground," he nods, "but once we did, we felt a responsibility to take it all the way."

Take that opening sequence. On a closed-off portion of the E-Z Pass ramp that leads to the 110 freeway, Chazelle had just two days to shoot it, with more than 100 dancers in the scene. While it's actually three shots cut together to look like one ("There's two hidden stitches there"), with real cars streaming by, Chazelle admits he was "pinching himself" at pulling off such an audacious scene. "I was a nervous wreck but also a kid in a candy shop while shooting it."

Briefly introducing us to Mia and Sebastian, it was a "coming together", says Chazelle, of all the film's major talents: production designer David Wasco, who arranged the colour-coordination of the cars; costumer Mary Zophres, whose outfits "would answer those car colours"; and cinematographer Linus Sandgren, "figuring out how to choreograph the camera" around the Mandy Moore-arranged dancers. All set to the first of the hugely joyous tunes by Hurwitz and New York-based songwriters Benj Pasek and Justin Paul.

It's moments like this that explain why Gosling believes Chazelle is "way braver" than he's ever been before. "It's like he was given the keys to the castle after *Whiplash*. He could do anything he wanted and he went, 'OK, I'm actually going to do that. I'm going to make this

songs in a bar (run by *Whiplash*'s J.K. Simmons). And even when things start happening – not least Sebastian gigging in a band fronted by his old pal Keith (John Legend) – pressures of a different kind emerge.

Structured across the seasons, but told with intricate flashbacks and other narrative devices, it's not only a love-letter to Los Angeles but a bold and colourful tribute to the movie-musical, whether it's the work of such legendary practitioners as Vincente Minnelli and Stanley Donen ("Basically any Hollywood musical from the '30s through to the '50s") or the French musicals of the '60s, such as Jacques Demy's *The Young Girls Of Rochefort* and *The Umbrellas Of Cherbourg*.

"The hope," says Chazelle, was "to take certain conventions that we're familiar with from the genre but try to say something new with them, and also try to say something modern with it. Obviously, it's a movie that's very informed by older movies. I was really interested in what ways those older movies can comment on today. What ways they can be a prism through which

**SONG AND DANCE**  
It's not all fun and games – well, maybe a bit.

we look at what it means to be a young artist, trying to make it in Los Angeles."

It's a theme Chazelle can all too easily relate to. Sitting in London's Corinthia Hotel, he's reflecting on a whirlwind couple of months in what's turning out to be a whirlwind career. It started with *Whiplash*, just his second





# Double act

RYAN GOSLING AND EMMA STONE SING FOR THEIR SUPPER...

### How would you describe your *La La Land* characters?

**RYAN GOSLING:** My character is a jazz pianist who is somewhere between a purist and a snob, who – if he was born 50 or 70 years earlier – might be considered in the ilk of his heroes. But now he's... background music at a bar; been around for a long time, trying to make it happen, having a hard time accepting that jazz is never going to be on the top of the charts again. He meets Mia and... look, I've just teed that up for you...

**EMMA STONE:** That was beautiful! A beautiful pass! Mia has lived in LA for six years, auditioning. She's at this cusp of figuring out whether she needs to pack it in and find a new dream or if she could continue doing this. When she meets Sebastian, she realises that she's closed herself off to the idea that she can create things that she wants to be a part of. She has this nostalgic idea of what it means to be an actor and what it means to do films.

### Do you both relate to your characters and their dreams?

**ES:** I relate to what it feels like to really want something to work out and for it not to – auditioning, that feeling of rejection. My path was a little bit different. Coming to LA at 15 and doing my first movie just before I turned 18, you're maybe more wide-eyed and the whole world seemed open to possibility in a way that might be different than if I right now had been auditioning for six years and was about to turn 30 and figuring out what my life was going to be.

**RG:** Music has always been a part of my life. It's never been quite as high-brow as this. My uncle was an Elvis impersonator! I was in his act for a while. Then when he stopped doing that, my sister and I started singing at weddings. And after that, I tried to be a '90s hip-hop dancer! So I've been involved in music throughout my life, but never to this degree as this character, and never as dedicated or talented as he is. He's a great musician.

### What does the film's title mean to you?

**ES:** I think like a magical head-in-the-clouds feeling comes to mind when I hear

'*La La Land*'. Like a heightened alternate version of Los Angeles. There's the Los Angeles of dreams and hopes and then the underbelly of pain, despair and rejection!

**RG:** Then there's the whole musical element of '*La La*'. The nod to the musicality of the film – it's never really mentioned in the movie but I thought it was a really elegant title.

### This is your third time together. Is there something that just clicks between you both?

**RG:** I think we just have a similar sense of humour, and sensibility. I think





we both feel lucky to be working actors, and we don't really take that for granted. It's exciting to get to work. You spend so much of your life trying to have choice and work with people you're inspired by. So when you're there... with Emma, I'm always reminded that this is fun and we're lucky to be doing this.

**ES:** I feel the same way.

**What are your favourite films of each other's that you weren't in?**

**ES:** Ooooh! *Half Nelson* and *Lars And The Real Girl*.

**RG:** *Magic In The Moonlight*. Obviously, I want to say *Birdman*, but I don't think you were in enough of that.

**Emma, you're next playing Billie Jean King in *Battle Of The Sexes*. How was that?**

**ES:** Such a cool experience. It's two storylines that move alongside each other, building up to the battle. The story was incredible and also, learning more about Billie Jean, I thought it would be a fascinating story to tell.

**RG:** Do you think you'll keep playing tennis?

**ES:** I want to. I just need a little break right now because it was so technical. Playing like her, it's different than playing tennis.

**Meanwhile, Ryan, you're about to shoot *Blade Runner 2049*. Was that one that you simply couldn't say "no" to?**

**RG:** Kind of! Like most people, I'm a fan of the original but as a fan, I was excited that there is a sequel and they were going to continue the story. I want to know what happens next! And to be asked to be a part of that, it's pretty exciting. And it's a tall order. But both Ridley and Harrison decided that they wanted to carry the story further, so I have to trust that they know what they're doing.

**And you're getting to work with legendary cinematographer, Roger Deakins...**

**RG:** To work with Deakins... if there's a Mount Rushmore of DoPs, he's in the middle! **JM**



**OLD HAND**  
Gosling practised for four hours a day to manage Chazelle's single-take shots of him playing.

original musical that no-one's trying to do.' It's so ambitious and he's so passionate about it... and that's what you want as an actor. You want to give yourself over to a director who is that prepared to risk everything."

The *Drive* star, 36, is sitting in a suite at the Beverly Hills' Four Seasons next to his co-star Stone, some months before the autumn festival season kicks off, doing some early press before heading to Hungary to make Denis Villeneuve's hugely anticipated *Blade Runner 2049*. Dressed in a denim jacket, black jeans and grey tee, Gosling is relaxed – except when he gets up to adjust the lighting – next to the effervescent Stone, today sporting a black skirt and a white blouse with lip-prints on it.

Their third time sharing billing, Gosling skips over their second outing

a Trump rally! One's a protestor," deadpans Gosling. "That's exactly right!" chips in Stone. "The other one's a huge supporter."

Joking aside, the preparation for both was extensive. While the 28-year-old Stone had just been on Broadway performing in the musical *Cabaret* ("I was super-limbered up," she jokes), she still needed to learn to ballroom dance. Choreographer Mandy Moore brought in some of the pro-dancers from *Dancing With The Stars* – the US version of *Strictly Come Dancing*. "It was pretty incredible," says Stone, sipping on her Red Bull. "They're used to teaching people who don't really know what they're doing to dance quickly."

Gosling also had to practise piano for some remarkable performance sequences that had Stone gasping. "It's all in one take – it's crazy, it's crazy," she enthuses. While he'd played before

# 'I was super-limbered up!'

Emma Stone

– the dramatic-but-dull *Gangster Squad* – by admitting he wanted to return to the "lightness" of their first outing, *Crazy, Stupid, Love*, and "pick up where we left off". Fizzing together on-screen, away from it they're a neat double act – witness the moment *TF* asks where their characters meet. "They meet at

("kind of," he qualifies, "but certainly not jazz"), he spent months practising for four hours a day with a teacher. "And I still play those pieces – it's all I can play!" he laughs. "But it's a testament to the music, because I still like the music and I played it to a point where it should be making me insane!"



# MAKING OF



Compared to most movies, *La La Land* was “different”, says Gosling. “As an actor, usually you can find a way to fake it, so it looks like you know how to do something,” he says. “But in this, you have to do it because Damien wanted to shoot everything in long single takes. You couldn’t cut to someone’s hands playing the piano, and then cut out. You had to play that piece. Or we had to dance, and with one misstep, the whole thing is blown. The whole thing is riding on this one take.”

The most challenging sequence in that capacity, volunteers Chazelle, was shooting the “sunset dance” between Mia and Sebastian – a six-minute unbroken take that comes when these two potential lovebirds are looking for Mia’s car after meeting (again) at a party. Filmed in a park below Griffith Observatory, with LA a twinkling backdrop, Chazelle had just a half-hour window to shoot it during sundown. “My hands were a sweaty mess towards the end of every take,” he laughs.

**SINGING PRAISES**  
The pair impressed with their ability to humanise the technical set-pieces.

## Music box

FIVE MUSICALS YOU NEED TO SEE BEFORE LA LA LAND...



### SINGIN' IN THE RAIN

1952

Set as Hollywood is on the cusp of the talkies, Stanley Donen's heavenly 1952 masterpiece is a deft blend of romance, comedy and industry satire. Gene Kelly's titular song-and-dance is up there with the greatest musical numbers ever filmed.



### THE UMBRELLAS OF CHERBOURG

1964

From its primary colours to its recitative style and Michel Legrand music, Jacques Demy's 1964 tale was a vivid – and distinctly European – shot in the arm for the musical. A young Catherine Deneuve, selling those umbrellas, is quite simply charming.



### LOVE ME TONIGHT

1932

Lesser known, but Chazelle claims this as an inspiration for *La La Land*. It stars Maurice Chevalier as the Parisian tailor who poses as a nobleman and falls for Jeanette MacDonald's princess, while Rodgers and Hart provide the unforgettable songs.



### ONE FROM THE HEART

1982

Francis Ford Coppola's 1982 'grand folly', this Las Vegas musical-romance starring Frederic Forrest and featuring an Oscar-nominated Tom Waits score was a flop on release. But beneath the lavish exteriors, this tale of a couple's affair was achingly personal.



### TOP HAT

1935

The most successful film of their partnership, Fred and Ginger's enduring 1935 song-and-dance classic is another showbiz-set story. But it's the classy songs by Irving Berlin (including 'Top Hat, White Tie And Tails') and stunning tap routines that you'll remember. **JM**





**GOING LA LA**  
(top) Emma Stone's Mia finds her man; (above) Chazelle on set; (below) out for a well-dressed stroll.

she says. If this sounds rigid, Chazelle's Oscar-winning *Whiplash* editor Tom Cross keeps the film ticking like a metronome. "You feel the rhythm of the movie," says Stone. "In *Whiplash*, you feel like you're moving along a drumbeat, and this is similar. Beyond just being a musical, the edit of the movie is so musical."

Chazelle is similarly complimentary about his stars – about more than the singing, the dancing and the ivory-tinkling. "The even bigger achievement of what they do in the movie is that they're able to humanise the whole thing. Even when there are these technically oriented set-pieces, you still feel the characters, you still feel the humanity, and that was the real challenge. That's where you really become thankful for having actors of that calibre."

With *La La Land* charming audiences wherever it played, the toe-tapping crowd pleaser was the hot favourite to win Best Picture, until Faye Dunaway and Warren Beatty's infamous Oscar night blunder saw defeat snatched from the jaws of victory in an eerie mirror of *La La Land*'s own fantasy-shattering ending. But with Chazelle picking up Best Director, Stone breezing her way to Best Actress and zeitgeist-seizing popularity, the film's legacy is assured.

LA LA LAND IS OUT NOW.

Following Chazelle's lead, Gosling and Stone looked for inspiration, turning to Hollywood icons Fred Astaire and Ginger Rogers, who made 10 movies together. "I didn't really know much about either of their work," admits Gosling. "I couldn't believe what a powerhouse Ginger Rogers was. It was so cool to discover her on this film and then also Fred Astaire. When you watch Fred's stuff, he's very antagonistic. He's breaking glasses on the bar or doing a tap-dancing step that sounds like machine-gun fire."

He and Stone also met with Gene Kelly's widow Patricia, who "gave us her blessing!" smiles Gosling. Stone's eyes light up at the memory. "She's like an archivist of all of his stuff... we had to put white gloves on!" Particularly impressive was the way Kelly leather-bound all his scripts. "We saw the one for *Singin' In The Rain*," recalls Gosling, "and in the point at the end of 'Singin' In The Rain', the

number, you can see in pencil: 'Give the police officer the umbrella at the end.' It was so cool."

It may be nigh-on impossible to top Kelly's tip-tapping in the puddles, but *La La Land* has a go. Like the moment at which Mia and Sebastian, after watching *Rebel Without A Cause* together, wind up at the Griffith Observatory (a seamless cut from *Rebel*'s own famous scene set there). After they enter the planetarium, they float into the 'stars' for a "gravity-free dance". The very first idea Chazelle had for the movie, it's not a bad first date. "It's not too shabby," grins the writer/director.

Such moments meant Stone was left hugely impressed by Chazelle's daring. "Each shot seemed to make sense and be pre-planned in his mind,"





# MAKING OF

Seventeen years after Hugh Jackman debuted as Wolverine, the star and director James Mangold set out to make a superhero film like none yet seen. With **LOGAN**, a grounded, violent adios to the X-Men's prime berserker, they achieved it...

WORDS KEVIN HARLEY

PHOTOGRAPHY DEAN BRADSHAW, JAMES MANGOLD, BEN ROTHSTEIN



# THE GOOD

WorldMags.net



A man walks into a bar, picks an argument with the wrong guy. “No man takes a beating like that without a mark to show for it,” growls the newcomer, goading the stogie-sucking giant who just emerged unscathed from a pulverising screen fight. Several scraps, 17 years, eight films, many cigars and numerous bounce-backs on from his screen arrival, Hugh Jackman’s Wolverine might have pulled off another miracle: a fresh, original superhero movie in a market stuffed to the muttonchops with them.

In James Mangold’s *Logan*, the clotted timelines of *X-Men: Days Of Future Past* and the global meltdown of *Apocalypse* are gone. The escalating cast-lists and universe-building found in *Captain America: Civil War* and *Batman V Superman: Dawn Of Justice* are missing. There’s no sign of the 12A/PG-13 rating granted to most superhero movies. Instead, Jackman and writer/director James Mangold favoured another approach: aim for smaller, R-rated, personal. And deliver a contained send-off for Jackman’s *Logan*, not a film strewn with seeds sown for later films to nurture.

Playing Wolverine for #onelasttime, Jackman approached his farewell with a clear agenda. “We wanted something that felt very different, very fresh and ultimately something very human, because it seems to me that the strength of *X-Men* and the strength of *Wolverine* is more the humanity than his superpower. For me, exploring this character for the last time, it was important to get to the heart of who that human was. You know, more than what his claws can do.”

When Mangold directed 2013’s character-rejuvenating second *Wolverine* solo film, *The Wolverine*, he started work from someone else’s script. With *Logan*, he was a ground-level progenitor, able to make his imprint stick. Featuring nods to *Shane* and Clint Eastwood’s *Unforgiven* besides echoes of Mark Millar’s gore-guzzling comics arc ‘Old Man Logan’, *Logan* shares more with Mangold’s roots in indie drama and westerns – *Cop Land*, the 3:10 *To Yuma* remake – than superhero epics.

Regarding the latter, he says, “With a lot of these movies, I watch and I don’t see the movie. I see a kind of extended marketing effort. “Working on this film, what I said to my collaborators and myself was: pretend this movie isn’t about superheroes. It was, how would you make this story function if it was a movie about a son taking care of his father. He’s a wanted man and they’re living on the lam. Then someone comes along and says, ‘This is your daughter.’ If we didn’t have the crutch of superpowers, how would the story function as a character piece?”

In short, never mind the *Apocalypse*: welcome to the western *Paper Moon*. With claws on.





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## X-TRA CARE

For any Wolverine fans who've been living in a smelting plant for the last year, the story goes thus. The Logan we encounter here is a shadow of his old self. Hiding near Mexico, he is weakened and tragedy-stricken. His regenerative powers have wilted; his skin is laced with scars. And his hair's greying. Like Jackman says, "He really doesn't have much to live for."

Half a decade has passed since the perky reunion at *Days Of Future Past*'s climax, all the better for Mangold to disentangle Logan from the *X-Men* saga's continuity spaghetti. Here, the focus is targeted clearly at an alterna-family dynamic. Logan is caring for his screen father figure, Patrick Stewart's Charles Xavier, as the Prof wrestles with what Jackman pitches as an X-twist on a real-world illness.

"One thing we explore is what happens when the most powerful brain on the planet falls victim to dementia of some kind. We don't get into specifics. Is it Alzheimer's? Is it dementia? But we know that he's now dangerous because when his brain doesn't work, things happen. He has seizures and people around him fall into comas. Cars crash..." Their relationship is no smooth ride, either: "What I loved about what Jim wrote is that you see and feel the frustration of caring for someone like that... it's very real life, in a way."

The family is enriched by *Extras* star Stephen Merchant, "hilarious" (says Jackman) and "funny, sweet, endearing" (says Mangold),

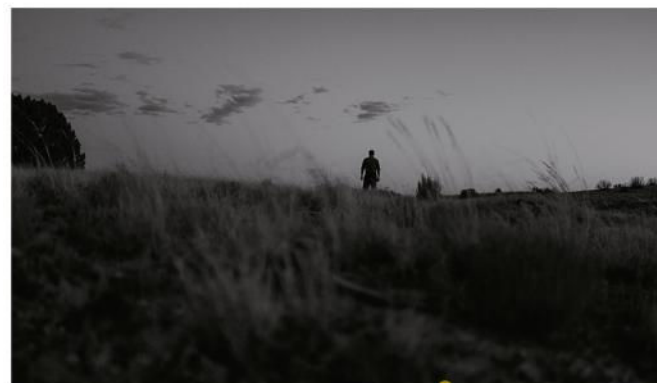
as mutant-tracker Caliban. Then something else happens, seismically. Enter gifted youngster Laura, modelled on clawed comics clone Laura Kinney/X-23, whose links to our hirsute hero jolt him into his own ailment: dad-shock.

For Wolverine, the Laura/Logan relationship resembles something satisfyingly full-circle: it seems to echo his struggle to resist the urge to nurture Anna Paquin's Rogue in *X-Men* (2000). "Those are some of the best scenes in the first *X-Men* – the idea of Logan having a tender side but never wanting to connect or be soft," says Mangold. "This film is very much about a reluctant father. He doesn't want to admit he is a father, he does not want to pretend he is a father, he does not want to play the role of a father. It scares him."

And she's particularly scary, given she has claws and mood swings as profoundly dangerous as his own."

## FERAL YOUTH

Mangold had his own hands full finding the right actor for such a demanding role, a kind of origin story teased into Logan's endgame. He found his Laura in Dafne Keen, whose previous screen credit is BBC Worldwide's *The Refugees*. Make no mistake: little miss sunshine she is not. "I needed a Spanish-speaking 11-year-old who was profoundly



### MAIN

Familiar odds for Logan, but is he still up for the fight?

### ABOVE

An R-rating allows the film to explore more adult themes of life and mortality.

### LEFT

*Narcos*' Boyd Holbrook plays big bad Donald Pierce.





physically capable and a great actor. We searched the world – and in Madrid, we found Dafne. She’s an incredible kid with incredible focus and instincts. And very tough. I did not want Laura to be cute. I wanted a mini-Logan. That was really important.”

Doubly so, given what arrives in Laura’s wake. Hired by Richard E. Grant’s shadowy scientist Dr. Zander Rice, mutant-hater Donald Pierce (Boyd Holbrook) comes looking for Laura with his cyborg Reavers. Whether or not Pierce is Logan’s deadliest threat, *Narcos* break-out star Holbrook was on the page when it came to embracing the project’s ‘grounded’ pitch.

“I avoid thinking things like, ‘Is he the worst person ever to be trailing Logan,’” says Mangold. “I’m more concerned that you feel Pierce is an actual person in our world, as opposed to a creation. In that way, he feels more dangerous because he feels like reality rather than some kind of pageant. Boyd is amazing as just a straightforward, bad-ass southern boy with one arm who’s determined to make his boss happy and get the girl back.”

Cue red-band mayhem? Don’t doubt it. Claws pierce heads. Other heads are, violently, detached by Laura. Yet the decision to pursue an R-rating was not, says Mangold, taken lightly. “Did anyone need convincing? The studio did. I think they warmed [to the idea] but were not over the moon. Then we offered to make the movie for less – Hugh took a pay cut.”

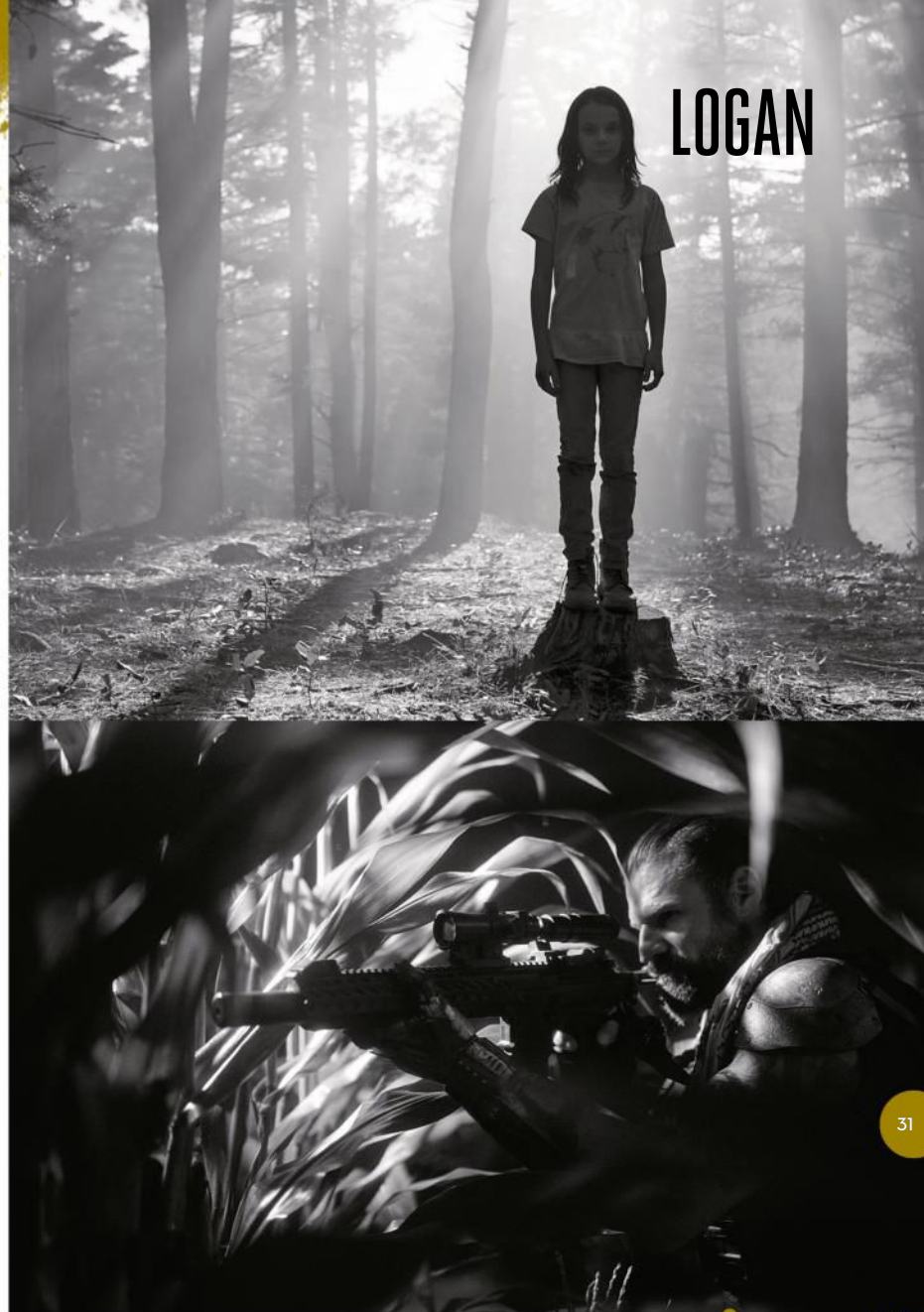
And then? Along came a potty-mouthed pansexual pun-slinger to open studios’ minds. “In the middle of all that, *Deadpool* opened. And on top of that, in the last couple of years there were big-budget, PG and PG-13 superhero films that were relative box-office disappointments. So, there was a combination of factors to justify the R-rating: the feeling that maybe people were getting exhausted with movies the way they’d been getting made, the feeling that there was in *Deadpool* an avenue of success, and the fact that we were willing to make this movie for less than these movies usually cost.”

For Mangold, the R-rating helped focus the project so that it felt distinct: distinctly adult, distinctly his, and emphatically not a package tooled for maximum demographic reach. “We were interested in making a rated-R film not just for bad language or violence or nudity. It was to make a movie that was clearly for grown-ups.

“When you’re making a tentpole film, there is an expectation, like a buffet, that there will be something for everybody. The problem is, that does not make a good meal. Usually, the best meal is when someone takes a position, decides on a menu and serves something that will leave some people unhappy but will hopefully make many people happy. I feel like if you make something cute for kids, something violent for adults or young men and something heart-warming for others, it makes the movie feel schizophrenic.”

## FINAL CUT

Thus focused, Mangold felt liberated to dig deep into Logan. “The rating was a way to also create a space for Hugh and I to ask adult questions about life, immortality, love, parenthood. And about violence, and when is it justified. One thing I tried to put in the last *Wolverine* movie was the idea that violence



and killing takes a toll. You cannot kill without it leaving a scar, not only on the outside but on the inside.”

Wherever this death toll steers Wolverine, the sense of finality is unavoidable. #onelasttime, Jackman tweeted. Although internet scuttlebutt has revved up rumours/hopes of a Jackman cameo in *Deadpool 2* (#onemoretime?), internet scuttlebutt – *whisper it* – might not be reliable.

“I think Hugh is committed to this being a curtain on his performance in this role,” says Mangold. “That’s my most solid answer. He wants to go out on a high note. He’s done this part longer than almost any movie star has played any single character in movie history. He feels like he has done the laps.”

So, should fans without adamantium-coated emotions steel themselves? “I would hope so,” says Mangold.

“The idea for me of making a more intimate film is that the film is an emotional experience as well as a spectacle. That it *moves* you. Money can buy spectacle but it can’t buy feeling.” In short? Don’t expect to emerge from one last round without marks to show for it.

LOGAN IS OUT NOW ON DVD AND BLU-RAY.

## TOP

A global search led to the casting of Dafne Keen as “mini-Logan” Laura.

## ABOVE

Pierce’s Reavers want to get their hands on Laura. And not for a playdate.

**‘HUGH IS COMMITTED. HE WANTS TO GO OUT ON A HIGH NOTE’**  
JAMES MANGOLD



# MAKING OF BLADES OF GORY

As Jackman retracts his claws, we celebrate his 10 keenest incisions so far...



## KNIVES OUT X-MEN

For their initial sighting, Wolverine's claws had to make an impression. And they do: when some numb-nuts pulls a knife on him, Logan's blades slide from his knuckles in sizzling, steaming, X-treme close-up. And when a barman trains a gun on him, Wolverine slices the barrels in two. No words needed.



## SHARP WIT X-MEN

Whenever the X-saga risks flirting with pomposity, the bubble needs to be pricked. Jackman got good at this nice and early. Introduced to the spherical majesty of Cerebro, Logan looks on it with due amazement before killing the pan stone dead. "Well," he quips, "it certainly is a big, round room."



## TOOTH AND CLAW X-MEN

"Hey bub," snarks Wolverine, kicked senseless by Sabretooth, "I'm not finished with you yet." High on the Statue of Liberty, the Sabretooth/Wolverine ruckus plays like a Logan best-of: marvel at how his blades slice chunks off Ms. Liberty, before he makes a noble sacrifice and still finds time to crack wise.

## LOGAN'S RUN X2

Stryker's men attack the X-mansion. Big mistake: Logan leaves no anatomical part of his opponents un-bloodied. While a special "ouch" is reserved for the surprise foot impalement, you can't beat Logan's trademark agit-runs down corridors, full-throated "raaaaahs!" and scream-faced leap from a balcony for gloriously camp carnage.





## SHOCK AND CLAW X2

"Holy shit..." Wolverine's surprise shows when Kelly Hu's Lady Deathstrike reveals her claws. Cue one of the most gymnastic *X-Men* fights, with Jackman delivering an almost Roger Moore-ish fusillade of cheeky raised eyebrows as Deathstrike flings him from floor to ceiling, until he bests her with a sneak's move.



## CLAWS AT WAR X-MEN ORIGINS: WOLVERINE

With lots of dramatic pauses, cigar-chomping and teeth-bared scenes of Logan running, the war montage is the highlight of Gavin Hood's *Origins* misfire. In a slo-mo symphony of helicopters, bayonets, muddy trenches and mullets blowing in the wind, Wolverine and Liev Schreiber's Sabretooth chaaaaaaarge through a century of conflict.



## NO SMALL TALK X-MEN: FIRST CLASS

Wolverine rediscovered his edge. Looking suave, Erik Lensherr and Prof. X introduce themselves to the macho mutant at the bar. Wolvie's stab-back? Short and sharp: "Go fuck yourself." "To me," said Jackman, "that, in about 15 seconds, sums up the character."

## TRAIN AND PAIN The Wolverine

Wolverine squares off against a Yakuza heavy on a speeding Japanese bullet train. On top of a bullet train. Digging his claws in for the duration, ol' Wolvie braves whipping winds and lashing knives before his great jump, flying down the train and hurtling into his sorry victim claws-first.



## BONE SORE X-MEN: DAYS OF FUTURE PAST

Zapped to the past, Wolverine realises he can still surprise himself. Waking up in 1973, he's assailed by tough guys. Cue the claws... only this time, they're bone. "What the hell? God damn it!" barks Logan, before stealing a dog tag and wryly repeating Kitty Pryde's advice: "Peaceful thoughts..." As if.



## UNCAGED HEAT X-MEN: APOCALYPSE

Wolverine wastes not a second of his fleeting cameo. You could damage your brain unpicking the dangling story-threads involved, so just enjoy watching Logan doing what he does best: slicing, leaping, snarling, "raaaaah"-ing, flaring his gym-pumped nostrils and looking good in shorts. All that's missing is a quip.



ON SET

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TO  
THE

# WOMAN DOWN ENDER

## AMAZONS! WAR! HORSES!

After 75 years, **WONDER WOMAN** has finally lassoed the big screen. Total Film heads on set to see how Gal Gadot and co are doing justice to a comic-book legend... 🐾

**WORDS** MATTHEW LEYLAND

**ADDITIONAL REPORTING** MATT MAYTUM





lways great theme music. That's just one of the many wonders of Wonder Woman. In the 21st Century, it's Hans Zimmer's glorious guitar riff, as first twanged in last year's *Batman V Superman: Dawn Of Justice*. But kids of the '70s will recall being equally earwormed by the Lynda Carter TV show's disco intro, with lyrics that far outstripped other super-series ("Na-na-na-na-na-na-na-na, Batmaaaaan..." and so on): "Wonder Wo-maaaan, Wonder Wo-maaaan, all the world's waiting for you and the power you possess... Now the world is ready for you!"

But let's dash back in time a little. It's February 2016, and *Wonder Woman* is being readied for the world: welcome to day 45 of principal photography on the DC Comics icon's first ever solo cinema venture. Of course, we already know Gal Gadot's Amazonian princess-slash-demigoddess from her set-piece-stealing turn in *BvS*. But Patty Jenkins' (2003's *Monster*) movie is a 100-year rewind that brings Diana Prince's backstory to the big screen for the first time.

"Today, we're shooting the scene in the throne room," Gadot tells *TF*, gesturing to the Leavesden Studios interior. The vast soundstage has been set-dressed to the nines: gold chairs, the occasional sculpted panther head, and a long staircase stretching up to a spiral-shaped throne (yes, we get to have a go, and it proves surprisingly good for sprawling about in). With green and gold light bouncing off the cave-like walls, the effect is so grand that *TF* has to suppress an urge to bellow, à la Gerard Butler, "This. Is. Themyscira!" in honour of the mystical homeland (home-island, to be exact) of the Amazons.

Pausing to ask a Warner Bros publicist if it's OK to spill a few plot beans, Gadot continues, "The Amazons take Steve

## 'SHE WAS BROUGHT TO LIFE BY ZEUS, AND HAS NEVER SEEN A MAN'

GAL GADOT

Trevor [*Chris Pine*] to the throne room, where he's questioned about what his motives are, and how he got to the island." How indeed? The answer is some sort of inter-dimensional breach that catapults US airman Steve from Earth (where he's busy fighting in World War 1) to this other-place, populated entirely by women of wonder. He's discovered by Diana, whose curiosity is piqued by this bizarre bloke-being. "She was brought to life by Zeus," explains Gadot, "and has never seen a man in her entire life. So this is the journey of her coming of age, of how she becomes a grown-up and comes to see life through different eyes."

Rather than the worldly – and somewhat world-weary – character we saw in *BvS*, the Diana we meet here is "a young idealist", says Gadot, who leaves home to help Steve fight the good fight. Only it's not that simple. "She realises that the world is not only good, or only bad – it's complicated and there are more layers – there's lots of grey."

Lots of green, too. Not just those just reflections on the walls – produced, *TF*'s told, by 'luminescent water' created by those clever-clogs Amazons – but the olive-hued army uniforms that fill rack upon rack in the costume department. Elsewhere, our whistle-stop tour takes in an array of Amazonian armour: training armour, hunting armour





**AMAZON HQ**  
(above) Gal Gadot's Diana Prince and Connie Nielsen's Queen Hippolyta on set in Themyscira's throne room; Lucy Davis (bottom-left) plays fast-quipping Etta Candy.

and a suitably stately get-up designed for Connie Nielsen's Queen Hippolyta (ie Diana's mum) with a belt bearing a 'WW' logo. (Can we expect the equivalent of *Man Of Steel*'s "It's not an 'S'" scene?). There are mood boards covered with images of strong, iconic women, from Katharine Hepburn as an aviator in 1933's *Christopher Strong* to – someone call the franchise police! – Marvel Comics' fiery Phoenix. And, naturally, an abundance of pics of our heroine herself, including her original early-'40s comic incarnation, and Lynda Carter in her star-spangled '70s pomp.

Moving on to props, we get an eyeful of a dizzying variety of swords, arrow heads, shields, pipe bombs, axes, breastplates and tiaras. Two conclusions: 1) *Wonder Woman* will offer a fascinating mash-up of styles, both historical and meta-human. 2) There's going to be a lot of fighting.

The actors confirm as much. "I've been training almost every day, very intensively," says Gadot, dressed in gym-ready t-shirt, purple trainers and kneeless leggings. "I've been doing stunts, martial arts, I've learned how to use swords, how to fight, how to be very, very strong... Now I'm not afraid to walk home alone at night!" On the other hand, being an Amazon can really take it out of you, as Connie Nielsen explains: "The first month, I was so exhausted," she sighs. "I remember the casting director calling my agent and saying: 'Wow, what's happening?!' Connie looks like

somebody's sucked the blood out of her!" From the sound of things, Chris Pine had it a lot easier, all round: "I'm in a few fist fights, so I've had to train a bit for that," he says, cradling a bottle of water. Recalling one particular barney, he adds: "It was cold... although, mind you, I had winter sweaters on. Gal wasn't in much of anything!"

**V**enturing to the exterior set that Pine mentioned, *TF* can report that it is, indeed, proper chilly. At one end of the mud-soaked set is a Belgian town circa the 1910s – or rather, the bombed-out remains of one. Broken windows, oil lamps, sugar soap... the detail-rich illusion is only marred by a large greenscreen sheet flapping atop a partially built church. Squelching further afield, we get to No Man's Land – the backdrop for the big moment where, as seen in the trailer, Diana emerges from the trenches in full costume and charges, alone, at the enemy. "She's way more badass than I am," marvels Chris Pine.

Today, *TF* doesn't get to witness any on-set action; instead, a more quietly intense scene involving Gadot, Pine, Nielsen and, most thrilling of all, some real-life horses. We're back indoors, on Leavesden's C stage, where a tracksuit-wearing Nielsen sits astride a four-legged thesp, who does a few rehearsal trots up a ramp into a greenscreen enclosure that's standing in for a waterfront. There's a





for a long time – I’ve been talking to [Warner Bros] on and off about it for eight, nine years.”

The long wait between Jenkins’ initial pitch and finally calling ‘Action!’ did at least see Hollywood make some much-needed progress regarding action roles for women, as she explains: “I think there’s been a lag in catching up to where feminism has gone. It’s taken a long time before a woman who can fight can actually be treated like a universal character.” For some while, she says, Wonders’ gender was an issue, especially in relation to action. “I think there was a lot of fear associated with Wonder Woman. People were like, ‘How can a woman fight? How can a woman be sexy and be violent at the same time?’”

## JOINING FORCES

Love blooms between Wonder Woman and military man Steve Trevor (top and left), while the villains – Danny Huston’s General Ludendorff and Elena Anaya’s Doctor Poison – talk tactics (above).

➡ mock-up of a boat, a giant archway that could’ve come from the Nielsen-starring *Gladiator*, wind machines, human dummies... plus the only-on-a-film-set sight of a man in a green unitard helping the horse hit its mark.

A short while later, Nielsen re-emerges in full furry-shouldered regalia, along with the Queen’s apparent PA. As cameras roll, they ride up to a be-cloaked Gadot. Pine hangs back on the boat as Nielsen and Gadot have a charged conversation that involves some face-cupping and the passing on of a vital Amazonian artefact (“Make sure you are worthy of it,” says one party, forebodingly). Meanwhile, our lime-green horse whisperer (who’ll later be digitally deleted), keeps the equine thespians calm and contented.

Between takes, *TF* grabs the chance to chat with director Patty Jenkins. Who, it’s fair to say, is happy to be here. “I can actually say – totally genuinely – that I love this movie so much,” she beams, perching on a stool. “I’ve wanted to do it

Luckily, she says, those questions aren’t being asked so much now. “I think it’s finally time we can just stop talking about that aspect of it and she can just be a universal character. Many other universal female protagonists are showing up on screen where they’re the main character, not a ‘woman’ main character.”

Like her director, Gadot feels Wonder Woman’s big-screen debut is overdue: “It’s about time we showed the story of a female superhero,” she says, bringing to mind the paucity of caped ladies versus the number of super-chaps (not to mention rebooted super-chaps) we’ve seen over the years. But what’s really refreshing about this movie, she says, is that, “It’s not pushing for feminism. And what I mean by that is, no one comes and preaches about equality and how come women are not allowed to vote, or be in a congress room... it’s not about that. It’s about the perspective of Diana, coming from an island where everybody has the same rights.



## BATGIRL BEGINS

Joss Whedon gets to work on the next female DCEU movie...

With *Wonder Woman* waving the flag (or at least wielding the shield) for female superheroes on the big screen, another key DC Comics' hero is set to land a solo film. As well as *Gotham City Sirens* –

*Suicide Squad's* all-female spin-off –

Batgirl (aka Barbara Gordon, daughter of Commissioner Gordon) is set to get her own movie, with *Avengers* and *Buffy* mastermind Joss Whedon attached to write and direct.

Whedon once came close to making his own *Wonder Woman* film (see boxout, p41). Little is known about the project at this early stage, though it's

rumoured to be based on the New 52 comic incarnation of the character, and no names have been specifically linked to what will no doubt be a hotly contested title role.

When we speak to *Wonder Woman* director Patty Jenkins, she

doesn't have any insider info on the film, explaining, "I haven't talked to anybody about whether the deal is done or not done. I know that it was something they were all trying to do and were excited to do. I'm kind of excited about it. I think any very good, talented director who has a really strong voice is a great addition to this world, and he obviously knows this kind of world well." Let's just say we're very excited about the DCEU's next wonderful woman... MM

When she comes to this 'man's world' she finds it very odd that women don't get treated the same way. Because for her, gender is a non-issue."

It sounds as if Diana finds herself as a classic fish-out-of-water – a situation that's often a springboard for laughs in the movies. Is that the case here? Given the somewhat grim 'n' gritty disposition of the DCEU films so far (*Man Of Steel*, *BvS*, *Suicide Squad*), will *Wonder Woman* be a departure, or just as dark? "We're right smack in the middle," says Jenkins of the tone. "We're funny, romantic, exciting... I don't think we're particularly dark. But nor are we particularly tongue-in-cheek." Jenkins promises an approach that's "simple and

## 'PEOPLE WERE LIKE, "HOW CAN A WOMAN BE SEXY AND VIOLENT?"'

PATTY JENKINS

classic" but new-fashioned, too. "A lot of the fighting stuff is on-edge modern," she says. For one thing, she and her fight coordinators have striven to give the Amazons their own unique scrapping style. "They fight differently from men, but it's just as effective," she notes. "They work together as a team, instead of it just being about raw force. It's not about your punch – it's about your lasso, your arrow, your jump, your strategy... teamwork!"

The filmmakers found their Amazons by putting out a casting call for performers over 5ft 7in. Those who made it through the audition process include MMA fighters, roller derby players and professional dancers. "It's a big celebration

of women," says Gadot, noting that it's something of a first "to be on set with 75 gorgeous, beautiful, strong women".

The numbers aren't quite that high today (though *TF* does experience its own first – Amazons wearing puffa jackets). We do get a peek, however, at some production art that gives a vivid sense of the film's scale (including a painting called Final Battle that proves disappointingly un-spoilery). There are also stills of key characters we've not had a chance to meet in the flesh: Steve's secretary Etta (Lucy Davis), who takes a swift shine to Diana (and looks set to be a zinger-dispensing scene-pincher); Steve's army buddies Sameer (Saïd Taghmaoui) and alcoholic sharp-shooter Charlie (Ewen Bremner); plus Diana's aunt/Hippolyta's sister General Antiope (Robin Wright), who reportedly has a big hand in honing Diana's warrior skills.

Those are our goodies... but what about the baddies? "We're up against seemingly insurmountable forces of douchbaggery," Pine puts it poetically. Alas, more specific intel proves in short supply today, though Jenkins does offer the tidbit that David Thewlis plays a member of the British war council who's "a two-faced little bastard" ("two-faced" possibly being the operative word...). There's also Danny Huston as a German general and Elena Anaya (*The Skin I Live In*) as vintage WW villain Maru/Doctor Poison; expect some form of chemical warfare to figure in the plot. God of War Ares gets his name bandied about, too. The good news is, whatever nefarious scheme the d-bags are cooking, Wonders will get in the way. "She can stop the bad, stop the evil," teases Gadot, "with a very specific thing that I can't share with you because it'll be a spoiler."

If the movie's macguffins remain under wraps for now, there's one development everyone seems happy to discuss: Diana and Steve getting it on. Their hook-up is classic case of opposites attract, according to Gadot: "He's new to her. ➡







**FLIGHT OF FANCY**  
(above) Pine on dashing airman duty; (top right) Steve and Diana drinking with Saïd Taghmaoui's Sameer and Ewen Bremner's Charlie.

He's the first man she's ever met and there are so many aspects of his personality she hasn't encountered before. He's realistic, grounded, cynical... and she's from Paradise Island [Themyscira's original comic-book name], where everything is harmonious and beautiful and everyone gets on with each other." In the midst of world-shattering conflict, the two reach a tender understanding: "She reminds him of goodness, positivity, purity, innocence," the actress continues. "And he teaches her about the real world, the complexities of mankind."

Pine sees the relationship as something of a rarity in superhero cinema: "A real, true love story. It wears its heart on its sleeve. There's the big thematic thrust of a *Casablanca* kind of relationship, which I think is unusual in these big films, which tend to be brazenly not that."

Gadot also detects a certain throwback vibe: "It feels like an old-school, classical kind of movie. We don't have edgy jokes – we have charming, beautiful, pure jokes that take you back 30, 40 years. There's something magical about it." "I agree," adds Connie Nielsen. "There's something that takes you back to Cary Grant and Audrey Hepburn, absolutely."

If *Casablanca* and *Charade* (1963) seem somewhat offbeat reference points for a superhero movie, there's another, more likely touchstone, according to Gadot. "When I watched the film," she says, some months later, "it felt like going back in time and watching the very first *Superman*." Intriguingly, she highlights a particularly emotive moment

in Richard Donner's 1978 high-flyer: "When Lois Lane dies and [Superman] flies off and spins the Earth from the outside [turning back time]." Whether or not we can expect tragedy, torment or time travel in *Wonder Woman* remains to be seen.

On the other hand, we already know Diana's fate: living incognito in modern-day Metropolis, focused more on buying antiques than twatting wrongdoers. Given her initial disillusionment in *BvS*, can we anticipate a downbeat arc in the new movie? "That's the interesting thing about our

## 'A REAL, TRUE LOVE STORY. IT WEARS ITS HEART ON ITS SLEEVE'

CHRIS PINE

process," Gadot muses. "Starting at the end, then going back and exploring the beginning, the middle and then back to the end." The film starts with Diana in modern-day Paris, receiving a flashback-stoking item from a familiar face. Doing things back to front proved revelatory, she says. "Something that we realised [making this movie] is that *Wonder Woman* can never lose hope in mankind. In *Batman V Superman*, we started that possibility – but after shooting this film, we saw that she'd never give up on humanity. That was eye-opening for me, the actors, the filmmakers, the producers... it was very interesting."





# WONDER WOMAN

## HITTING A WONDER-WALL

The Wonder Women that never were.

### WHO'S AFRAID OF DIANA PRINCE?

Before the famous 1975 TV series starring Lynda Carter brought the Wonder Woman character into viewer's living rooms, William Dozier (producer of the '60s *Batman* TV series) commissioned a comedic pilot starring Ellie Wood as Diana Prince, casting a different actress (Linda Harrison) as Wonder Woman. The five-minute test never made it to air.

### JOSS WHEDON'S 2006 ATTEMPT

Some years before he'd direct the first two *Avengers* movies for Marvel (and before he'd become attached to *Batgirl*), Joss Whedon worked on a *WW* screenplay. It was a project he wrestled with for a time, saying, "I won't settle. She wouldn't let me settle." Given Whedon's gift for comic-book action and kick-ass female leads, it remains a fixture on best-films-never-made lists.

### GEORGE MILLER'S JUSTICE LEAGUE: MORTAL

Before the current iteration of the DCEU kicked off in earnest with *Man Of Steel*, *Mad Max* director Miller was working on an ill-fated film version of DC Comics' superteam. Among the cast list was Aussie model Megan Gale as Wonder Woman, who'd have fought alongside Armie Hammer's Batman and DJ Cotrona's Superman.

### NICOLAS WINDING REFN'S NEAR-MISS

Danish provocateur NWR flirted with making what would've surely been his most mainstream film to date in 2010. The director has since confirmed that he had a "very early meeting" with Warner Bros, but it seems that's as far as it went. Winding Refn was insistent that Christina Hendricks should star. She admitted, "I would do it in a heartbeat."

### 2011 TV PILOT

*Wonder Woman* came close to a TV revival when *Ally McBeal*'s David E. Kelley wrote a full-length pilot, which was filmed with Adrienne Palicki in the lead role. It never made it to series, but that didn't stop it being slammed by critics, with particular ire directed at Wonders' PVC suit. **MM**



One of those producers is Zack Snyder, who first brought Wonder to the world with *BvS*. Having worked with both him and Jenkins in such a short space of time, what differences did Gadot discern? "They're both super-talented, they both had a very original vision on both movies," she starts. "I think Zack's just amazing with shooting practical, huge, heavy-action scenes, like I've never seen before. With Patty, I feel it's all about the heart. Obviously the action is completely there, and unbelievably good, but I think what drives Patty more is the heart of the character, the emotional state of the character."

Sounds like good news for those who felt that previous DCEU entries were perhaps not as emotionally available as they might have been. And for fans of Snyder's heavy action, there's more on the way with November's super-friends get-together, *Justice League*. Rather than spending most of her time slinking in the shadows à la *BvS*, Diana will be much more to the fore, Gadot reveals. "I would say that she and Batman are the leaders of the group. They're kind of the adults, the most experienced, the visionaries of the League." However, as with the Amazons, it's all about teamwork. "But they can't do it with just themselves, so obviously the League is very, very much needed." Despite best intentions, some superheroes – not least Batman – do seem to struggle with playing nice with others. What does Diana prefer – being with the band, or going solo? "She's good at both," she smiles. "She finds it nice to have someone you can brainstorm with, go through situations with, to have that support. Because she cares for and loves each and every one [of the League]. But you know, she can also do solo stuff!" ➡



ON SET



**'IT'S ABOUT TIME  
WE SHOWED THE  
STORY OF A FEMALE  
SUPERHERO'**  
GAL GADOT

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# WONDER WOMAN

➡ And if the planets – and box offices – align, she'll be doing a lot more of it. She's not the only superheroine striking out on her own: *Captain Marvel* and Joss Whedon's recently announced *Batgirl* are on the way, while next year's *Ant-Man* and *The Wasp* will be the first MCU movie with a lady in the title. It's somehow fitting that *Wonder Woman*, the world's best-known, most enduring superheroine, should head up what's hopefully not just a wave, but a sea change.

"I hope that the film is super-successful, and I hope therefore that it becomes something people believe in," says Patty Jenkins when we speak again later. "I think that I'm not the only person who's fighting that battle. I think things like *The Hunger Games* have made a huge impact, and I think they helped open the door for us." It's April 2017, and *Total Film* is catching up with Jenkins in London's Soho. The director is holed up in De Lane Lea – Warner Bros' recording studio – close to finishing post-production work. With the editing complete and the picture locked, what remains for the currently ahead-of-schedule production is the sound mixing and the colour. "It's like you're putting the sound in and you're balancing it out," explains Jenkins, sipping from a flask of coffee. "It makes a huge difference."

We've just been treated to approximately 20 minutes of completed footage, comprising key scenes in which Diana and Steve leave Themyscira for 1918 London; Diana takes a first bemused stroll through London's filthy streets; baddies Ludendorff and Maru further their sinister plot; and the aforementioned trench warfare scene in which Diana goes over the top in spectacular style. Jenkins confesses that being on set "feels like a lifetime ago" when we talk in her office, shelves loaded with all kinds of *Wonder Woman* toys, but she remains as bright, breezy and enthusiastic as she was when we last met more than a year ago. From the clips *TF* just witnessed, Jenkins has every reason to be feeling confident. Perhaps most striking of all was the easy rapport between Gadot and Pine, their sparky banter fizzing with a screwball energy. "It's definitely got that, and they sort of brought that themselves," smiles Jenkins. "It's definitely got the awkwardness and the tension between them."

The footage also showcases the balance between the fully fantastical world of Themyscira, where audiences will spend the first act, and the grimy streets of early 20th Century London, where Diana and Steve's fish-out-of-water roles will be reversed. "We worked hard at that – at bridging the tone and making it one story," confirms Jenkins. "That was the thing I was the most worried about – making Themyscira look like a real place and great, and then bridging total fantasy with the total reality of World War 1, and making it one thing." With the potential to please huge crowds (Jenkins namechecks *Superman '78*, *Indiana Jones* and *Casablanca* as inspirations), *Wonder Woman* could prove to be a game-changer, a rallying figure for female superhero movies.

After all, she does have the coolest music. "Oh my God, I was shaking, I had a seizure," laughs Gadot, remembering the first time she heard her signature guitar-squall. "I was like: 'Oh my God, it's the best score a film could ever ever have!' Hans Zimmer is a genius... obviously, he loves that character. He gave her so much respect and attitude with that music... And I love, love, capital letters LOVE it!"

WONDER WOMAN IS OUT NOW ON DVD AND BLU-RAY.



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MAKING OF



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# SVU: THE MUSICAL

# CRIMINAL MINDS



# BABY DRIVER



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AL5

Edgar Wright rounds up one of the year's coolest casts for a heist movie set to music. TF unplugs its iPod to talk to the director plus stars Ansel Elgort, Lily James and Jon Hamm about pulling off scores to a score. **WORDS** JAMIE GRAHAM



# MAKING OF

**I**n 2014, when Edgar Wright was scripting *Baby Driver*, he found himself talking to a guy who'd served time for armed robbery. He was one of four ex-bank robbers Wright met with in a determined effort to bring authenticity to a screenplay penned, as he puts it, "By an English, middle-class kid." The question was always the same: "Did you listen to music while taking down banks?" The answer was "yes". One had favoured a rave compilation, another would blast Michael Jackson's 'Smooth Criminal'.

Wright, sitting in London's Soho Hotel, grins at the memory. "This guy in Boston told me about doing a job and, outside the bank, waiting to go in, 'Knockin' On Heaven's Door' by Guns N' Roses started playing. One of the guys said, 'This song is jinxed... This is a hex... We're gonna die if we go in.' So they didn't. And I said, 'That's fucking amazing...'"

It's a detail that made it into a script that was originally commissioned way back in 2007 by Working Title as part of a two-picture deal. Back then, all Wright said to Working Title's co-chairman Eric Fellner and to Nira Park, founder of Big Talk Productions, was: "I have this idea for a car chase movie." Fellner replied: "I want to see you do a car movie." And that was that. But the story goes back further, to 1995, when Wright, aged 21, moved to Bounds Green in north London.

"I'd copied off my brother *Orange* by The Jon Spencer Blues Explosion, and I used to listen to 'Bellbottoms' on audio cassette over and over and over again," he says. "I used to think, 'This is the perfect car chase song.' I'd visualise it, and think about doing action that was truly set to music. Then I formulated the idea that it would be about a getaway driver who can't operate unless he has the right music playing."

In the finished movie, said getaway driver has tinnitus and keeps his iPod plugged into his ears to drown out the

## 'I WOULDN'T WRITE THE SCENE UNTIL I FOUND THE RIGHT TRACK' EDGAR WRIGHT

ringing. He's played by Ansel Elgort, the fresh-faced star of *The Fault In Our Stars* and the *Divergent* series. Elgort, 23, looks 18, and is one of a small number of actors in that age bracket who can open a movie.

"I was dying to work with Edgar," says Elgort, his drawl so laid back it's hard to credit that he spends most of *Baby Driver* with his hair on fire. "He's a great filmmaker, so specific. Reading the script, I could visualise it. I've never worked with anyone with such a complete vision." He signed on the dotted and training began. "I went to tons of classes, loads of sessions with the stunt team. I learned to do most of the stuff that Baby does. They let me do the drift arounds when I first steal the car. That was cool. But they wouldn't let me [do the stunts] when the other actors were in the car, in case I killed them."

Said actors are Jamie Foxx, Jon Bernthal, Jon Hamm and Eiza González, playing a team of bank robbers hired by Kevin Spacey's crime kingpin to take down banks in Atlanta. Originally *Baby Driver* was located in LA, but tax breaks made



Atlanta a more practical option. Wright happily adapted the script, noting, "Atlanta has a history for cars, music and crime. It's accessed by planes, trains, freeways, so it's the centre of the drug trade in the south-east. There are a lot of bank robberies because people get on the freeway and disappear." The cast had a blast during shooting: Spacey and Foxx even told Elgort to make the most of it because shoots like this, where actors and crew go for dinner, are not the norm. All of them cite Wright's passion and specificity as his USP.

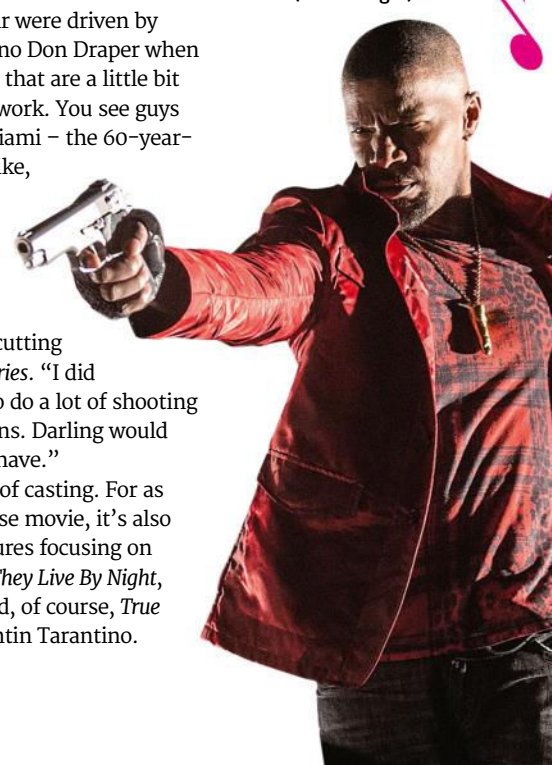
"Even my character's outfits and hair were driven by Edgar," recalls Hamm, whose Buddy is no Don Draper when it comes to style. "He's wearing clothes that are a little bit too young for him, and it doesn't quite work. You see guys like that in the clubs in Hollywood or Miami – the 60-year-olds in designer jeans. And you're just like, 'Oh dear.' Buddy shaves the sides of his hair and has a mop on top."

Buddy's tragic efforts are for his younger wife Darling, played by Mexican singer-actress González, who here makes her big-screen debut after cutting her fangs on *From Dusk Till Dawn: The Series*. "I did a lot of gun training," she says. "I get to do a lot of shooting in this film, most of it with machine guns. Darling would die for Buddy. It's a beautiful love they have."

Which brings us to the other key bit of casting. For as much as *Baby Driver* is Wright's car-chase movie, it's also his ode to all those intoxicating US pictures focusing on outlaw couples in all-consuming love: *They Live By Night*, *Gun Crazy*, *Bonnie And Clyde*, *Badlands* and, of course, *True Romance*, scripted by Wright's BFF Quentin Tarantino.

### GANGSTER SQUAD

(above) Jon Hamm, Eiza González, Ansel Elgort and Jamie Foxx play partners in crime; (right) Elgort and Lily James on set with Edgar Wright; Kevin Spacey's crime boss (bottom right).





# BABY DRIVER

Enter Lily James. Wright had never seen her in *Downton Abbey* but was bewitched by her lead turn in *Cinderella*. They met in London and he was “charmed”. Sending her audition tape to his regular DoP Bill Pope with no other instruction but to watch it, he received a two-word note in return: ‘Hire her.’ He did, certain he’d found his Deborah, the diner waitress who tumbles into love with Baby.

“Edgar gave me a list of films to watch,” she smiles. “*True Romance*, *Wild At Heart* – stuff where you feel the characters are destined to be together, whether they’re from different sides of the tracks, or are escaping the law. They transcend the darkness around them. I love those movies.” But love without music is like a car without gas or a gun without bullets.

## TUNE YOUR ENGINES

“I wouldn’t write the scene until I found the right track,” says Wright, who arranged his iTunes by duration order so he could write, say, a two-minute scene, or a four-minute scene. All of the tunes used in the movie are favourites from growing up: ‘Bellbottoms’, ‘Hocus Pocus’, ‘Tequila’, ‘Brighton Rock’, ‘Never, Never Gonna Give Ya Up’. When he sent out the script to his actors, he did so using an app that played the relevant tune when they clicked on each page. Elgart listened to his getaway music for a full year before shooting began, and he still plays the mixtape now.

Wright, naturally, is no stranger to choreographing action to music – it’s a technique he used in *Spaced*, *Shaun Of The Dead*, *Scott Pilgrim Vs. The World* and *The World’s End*, each time pushing it further to fully synthesise action, stunts and dance choreography. Back in 2002, he even road tested *Baby Driver* in his video for ‘Blue Song’ by Mint Royale, with Noel Fielding playing the wheelman outside a bank. This time, though, he took things to the nth degree, utilising a variety of methods to lay down his action beats. If it was a big, loud action scene where sound was going to have to be replaced anyway, he’d blast the track through the set. If he was recording sound, the actors would have earwigs, and Wright and Pope would also be plugged in. And sometimes the music was just for Elgart, playing through his iPod headphones.

Especially tricky were the gun fights, for these, too, are synced to any given track’s rhythm section. “Automatic weapon fire is so loud that it wipes out the music,” winces Wright. “So when they’re firing in time, it would be the choreographer talking to the stunt guys, going, ‘So your bit is, “Boom, boom... boom boom boom.”’ You can’t hear the music, so it’s this thing of getting to know the rhythms. In theory, you could digitally put muzzle flashes in time with the music, but it never looks quite right. So we did it for real. Everyone is firing in time with different drumming rhythms. It’s not like a Michael Bay or Tony Scott action scene where you run big chunks of the scene and have 14 cameras going; it would be one camera, going this is *your* bit – boom boom boom – then on to the next. Very specific.”

Hamm was stunned when he saw the finished film. “It’s not a musical in the grand MGM tradition, but it’s an important element. Music is in 90 per cent of the film and drives a big portion of the plot as well. I think a lot of people will engage with the film from that perspective as well. I think back to Quentin Tarantino and *Reservoir Dogs* and everybody having that soundtrack and being like, ‘What is this?’ A bunch of old songs, but in a different context. It really is very cool.”

But here’s the thing – in a movie that’s bursting with ballistic car chases and balletic gunplay, the standout sequence is a foot chase. It is, without a word of hyperbole,





# MAKING OF



the best we've seen since Keanu crashed through houses and backyards before blowing out his knee in Kathryn Bigelow's *Point Break*. And yet it almost didn't happen.

"At several stages in production the studio was asking me to cut the foot chase out," grins Wright. "They were saying, 'Why do you need two days to do this bit?' They wanted to save some money. I was like, 'I swear, this is going to be one of your favourite scenes of the movie.' I'm a big fan of foot chases anyway – I've done one before in *Hot Fuzz* – but I liked the idea of a car movie suddenly turning into an on-foot movie."

The heist leading up to the chase took four days to shoot. The fleet-of-foot sequence itself took three days. The set-piece it then bleeds into took another four. All for a few minutes of precious screen time. "Ansel had never seen *Point Break* so I showed him the chase scene," says Wright. "And me and Bill Pope watched it again. When the foot chase was over, Bill turned to me and said, 'That's a lot of work!'"

Indeed it was, the production moving across intersections, through parks, over walls, into shops, down an escalator, along alleyways and up a hill "like a travelling circus". And while Elgort had a parkour double, he did most of it himself.

"I played basketball at high school and I rock climb, but I trained to jump over desks and through the mini-van," he shrugs, his nonchalance such that you'd never believe the mini-van stunt is worthy of Tony Jaa in *Ong-Bak*. "A lot of the stuff we did in one take because once you get a stunt right, you don't want to risk getting hurt."

This last applies to the camera operator too, for while 90 per cent of *Baby Driver* is shot in 35mm anamorphic, there are a couple of moments in the foot chase that were caught with a digital camera on a rig called the mini-cam. Wright laughs delightedly. "Every time I watch it and I see Ansel jump over the chair and clear it, I think, 'Wait, how did [the camera crew] not crash into the chair?' It's such an amazingly operated shot."

Did watching her co-star run and gun engines cause pangs of jealousy for James? She rarely, after all, gets to

(ahem) drive the action, instead riding shotgun or watching on while the bullets fly.

"I have my moment," she points out, though just what that is, exactly, won't be spoiled here. "I needed it – it felt necessary. But it was fun being in the cars with Ansel and the stunt drivers. They were really intense manoeuvres. I had to hold my breath as we were skidding about. My life was very much in his hands."

## ON THE QT

Debuting at Austin's South By Southwest festival in March, *Baby Driver* elicited rave reviews. But one very special person had seen it before that. Presumably, *Total Film* asks, Tarantino loved it – it certainly feels like his kind of movie, given the underworld sleazeballs, quotable dialogue, wall-to-wall music, adulation of pop culture and the fact Wright not only picked QT's brains on how to shoot the ultimate car chase, but even employed Allan Padelford, the camera-rigs expert who worked on *Death Proof*.

"I told Quentin about *Baby Driver* a long time ago, and I'm not going to mention another movie, but when he watched it, he said, 'I told you you should have done *Baby Driver* instead!' That was his review of it." [cracks up]

Tarantino was presumably referring to *Scott Pilgrim* given it was shot in Canada with Hollywood actors and a production budget of \$60m, yet made only \$47m at the worldwide box office. But it shouldn't be overlooked that that technically dazzling, big-hearted action-fantasy has since become a cult classic. The same fate, surely, awaits *Baby Driver*, though like *Pulp Fiction* it's one of those rare movies that could pull off the trick of enjoying cool cachet *and* mainstream success.

If that's the case, you can bet Wright and his gang will be spinning some victory tracks. Starting with the 12-inch of 'Smooth Criminal'.

BABY DRIVER IS OUT NOW.

### DRIVE TIME

Getaway driver Baby (Elgort) constantly listens to music on his headphones to block out his tinnitus.





## CHASING PERFECTION

Edgar Wright selects his top 10 car chases...

### BULLITT 1968

It's such a grandstanding chase. There used to be a bit of dialogue in *Baby Driver* where they were talking about car-chase music, and Bats said, "Get me the music from the car chase in *Bullitt*." And then he bought the soundtrack and figured out there is no music on the car chase!

### THE ITALIAN JOB 1969

What could be more iconic of swinging '60s Britain than the sight of a red, white and blue trio of Mini Coopers racing in formation? Also, props have to be given for Quincy Jones' ridiculously funky score for this chase.

### VANISHING POINT 1971

Incredible movie. Totally trippy. Kowalski's [Barry Newman] White Challenger is iconic. It was also an inspiration to *Baby Driver* in that, at one point in the movie, the car chase is so extended it goes over two songs. I always remember that – one song ends and another one starts.

### THE FRENCH CONNECTION 1971

Probably still the greatest of all time. Gene Hackman has to follow that guy, so what's he gonna do? He's gonna commandeer this car and go after him. He doesn't have any more of a plan than keeping up with this train, and it makes it so desperate, so dramatic.

### DIRTY MARY CRAZY LARRY 1974

Peter Fonda and Susan George. Directed by a Brit, John Hough. Well worth watching. It's basically the muscle car version of *Bonnie And Clyde*, with an equally bummed ending. The movie's nearly all car chase.

### THE DRIVER 1978

The opening chase is extraordinary because it's completely silent. It has a hypnotic quality, watching one car and a bunch of black-and-whites with their sirens going. Still to this day I think it's beautifully shot. It strips down the essentials of the car chase. It's a thing of spare beauty.

### THE BLUES BROTHERS 1980

The final 20 minutes as they come into Chicago and are driving on Lower Wacker Drive is just astonishing. In its scale, how funny it is, how fast they're driving.

### TO LIVE AND DIE IN LA 1985

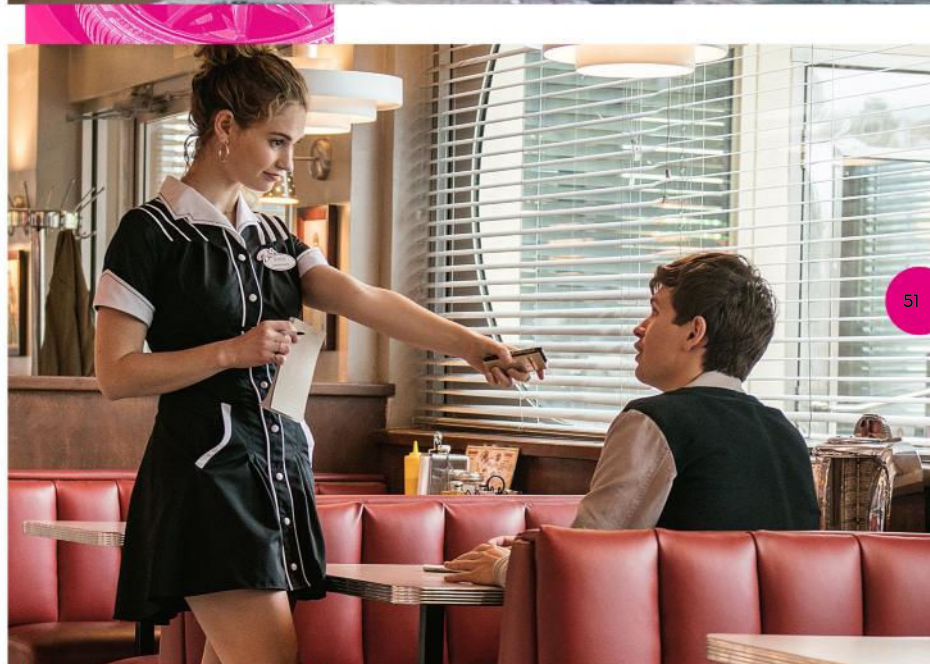
Another William Friedkin stunner. Downtown L.A. An enormous amount of cars. Driving down the freeway the wrong way is an amazing gag. Great use of locations.

### THE BOURNE SUPREMACY 2004

Probably the most influential car chase of the last 15 years. Darrin Prescott, who was the stunt coordinator on *Baby Driver*, was one of the choreographers and drivers within that sequence. When I heard he'd worked on it, I was like, "OK, so you're good."

### DEATH PROOF 2007

The final 20 minutes, with Zoë Bell on the hood. It's an amazing idea to build a sequence around a working stunt woman, and thereby do something that not many films outside Hong Kong can do. Your lead actress is also your stunt woman!





MAKING OF



# THE GREAT

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# DUNKIRK

The evacuation of Dunkirk is one of the pivotal British success stories of World War 2, and it wasn't even a victory. Total Film journeys from the beach in France to the LA edit suite to find out why Christopher Nolan's genre-defying Dunkirk will be like no war movie you've seen before. ➡

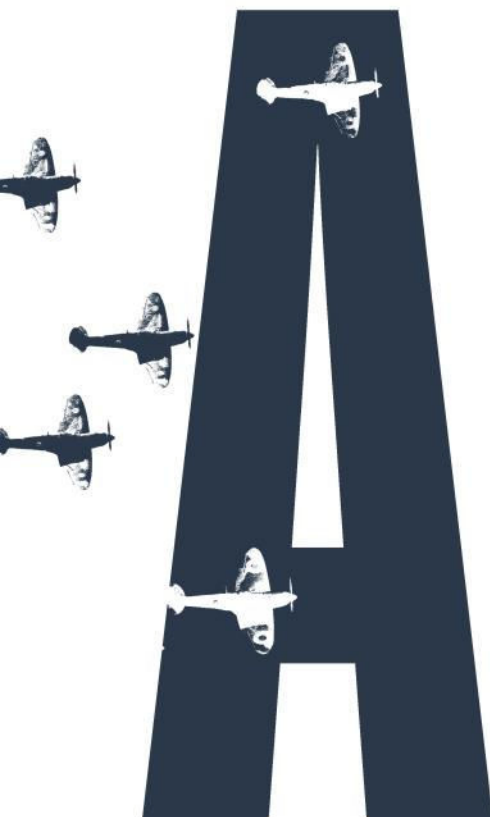
WORDS MATT MAYTUM ADDITIONAL REPORTING JANE CROWTHER

# ESCAPE





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s anyone who's already seen *Dunkirk's* seven-minute 'prologue' (screened ahead of IMAX showings of *Rogue One*) can attest, the sound design is a crucial ingredient of the sustained tension. Hans Zimmer's tick-tock score. The rumble of dive-bombing planes overhead. The clomp of boots on a narrow wooden jetty as the sea splashes. The overall effect is so gripping, you don't get a chance to stop for breath and consider every element in play. Well, until today. *Total Film's* getting a glimpse into the labours that led to that finished sound as director Christopher Nolan and his eight-strong mixing team deliberate over the minutiae of the film's sound mix.

It's April 2017 and we're in Dub Stage 9 on the Warner Bros. backlot as the final sound mix is laid down in the last weeks of production. Laser-focused, with eyes trained on the giant screen behind the mixing console, Nolan zeroes in on specific audio moments (explosions, splashes, screams) to

ensure everything is perfect. Giving notes to his team, Nolan muses, "Needs more anticipation..." as the placement of a sound effect is tweaked within two frames. "It's good, but it'd be nice to hear a thud," he remarks to his engineers, shortly before picking up on some extraneous (and barely audible) noise on the track: it's dissected layer by layer until the 'kaboom' he's after is flawless.

"You stop seeing the wood for the trees," Nolan tells *TF* of the process when we chat during a break from mixing. "As you can hear when you're in there, it all becomes about the trees, not the wood. It's all about the detail."

Set during the events of the World War 2 evacuation mission, *Dunkirk* is Nolan's take on the war movie and his first period film since 2006's *The Prestige*. Though, as you'll have come to expect from his genre-redefining work to date, this isn't your typical WW2 film. "You're looking for something that hasn't really been addressed in movies," says Nolan.





## SEA LEGS

(left) Christopher Nolan and DoP Hoyte Van Hoytema on location at Dunkirk itself; (below) Fionn Whitehead as Tommy; (bottom) filming aboard the Moonstone.

“And Dunkirk’s a story I’ve known, obviously, since I was a boy.”

The 1940 mission (Operation Dynamo, to give it its full name) to extract 400,000 soldiers from the coast of Dunkirk in northern France is frequently retold in British classrooms, though it’s not as well-known around the world. Nolan and his wife/producing partner Emma Thomas have personal experience of the arduous crossing from the UK to Dunkirk, having travelled there in a friend’s boat during the ’90s. Reading some first-hand accounts from Dunkirk further piqued his interest.

Initially surprised that the story hadn’t been told on film in modern times, Nolan came to realise it was not an easy thing to put into a Hollywood package as, a) it’s not a victory, b) it doesn’t involve America and, c) it requires blockbuster storytelling “on a colossal scale”. That was all part of what made it an attractive prospect

them. Those seem to me to be three aspects you could grab hold of.” And so Nolan set about making a perspective-juggling epic that’d see his predilection for authentic, practical effects-driven spectacle and large-format camerawork pushed to the limit in pursuit of the ultimate immersive experience.

**R**ewind to March 2017 and *TF* gets its own first-hand experience of the air/land/sea perspective that Nolan is bringing to *Dunkirk*. First, we head to the Savoy Pier on the Thames, where Emma Thomas and marine coordinator Neil Andrea give us a tour of the Moonstone, a small motor yacht that’s one of the key sets of the film. Built in the ’30s, the Moonstone wasn’t used in the actual Dunkirk evacuation, though 12 of the production’s real boats were. In the film, the Moonstone belongs to Mark



**'YOU FIND CHAOS. YOU FIND ORDER. YOU FIND COWARDICE. YOU FIND NOBILITY. IT'S ALL THERE'**  
CHRISTOPHER NOLAN

for the director, though, and it became the latest in his trademark line of huge-scale blockbusters that refuse to make a trade-off between intelligence and thrills.

Nolan admits it’s impossible to encompass the entire story, given that there were 400,000 people on the beach, but his research revealed that: “You find a bit of everything... You find chaos. You find order. You find cowardice. You find nobility. It’s all there.” While it seems, on paper, relatively straightforward – soldiers (mainly British and French) are trapped between a rock and a hard place in a single location, their only objective to get the hell out of there – it wouldn’t be a Nolan movie without some confident juggling of timelines and perspectives.

“My attempt is to address various different essential experiences,” he explains of his particular approach to *Dunkirk*. “So the experience of being on the beach, of being trapped there; the experience of coming to aid those people on one of the little ships; the experience of being in the air and fighting people in the air battle above

Rylance’s character, and the Oscar-winning actor actually drove the boat every day of the six or so weeks it was used for filming.

Leading us into the cramped quarters (at about 6ft by 6ft, there’s barely enough room to swing a kitten), Thomas explains there was a full-scale production going on within this tiny living space, with Rylance, Cillian Murphy and newcomer Tom Glynn-Carney acting in front of a cumbersome IMAX camera, with five or six crew members hiding out of sight. “It was nuts!” laughs Thomas. “The smallest set we’ve ever had.” Later, Murphy shares his Moonstone experience with *TF*. “You’re like, ‘Fucking hell, are we really doing this for how many weeks?’” he gasps. “And then, very soon, it just becomes normal.”

Shortly after stepping off the Moonstone, we take a helicopter from London to Dunkirk, joined by Thomas and the film’s historical consultant Josh Levine (author of *Forgotten Voices: Dunkirk*). Shouting over the helicopter’s rotors as we cross the Channel, Levine fills us in on the history behind the





# MAKING OF



evacuation. During the early part of WW2, the advance of the Germans' Panzer tanks proved unstoppable, forcing British and French troops to retreat to the beach. With nearly half a million British, French and Belgian troops on the sand, Hitler halted the tanks and ordered the Luftwaffe (his air force) to take out the surrounded Allies. Between 26 May and 4 June 1940, some 338,000 soldiers were rescued, aided by fishing boats and pleasure boats that crossed the Channel to help ferry the evacuees onto the bigger ships that would take them home.

Our view from the helicopter – a huge expanse of blue sea – puts the crossing into frightening perspective, and Levine is keen to stress the operation's significance to the outcome of the war. "This evacuation was more than just the British army getting away," he says. "We're talking about the safeguarding of liberty across the world today... If this had failed, there was no trying again. That [*would have been*] the end of the free world." As pop star Harry Styles (making his film-acting debut in *Dunkirk*) later adds:

**'EVERYTHING WE DID WAS FOR REAL – YOU DIDN'T HAVE TIME TO THINK'**  
HARRY STYLES

"I think the thing is, because it was an evacuation, it's often overlooked as the pivotal moment in the war it was."

Touching down in Dunkirk and walking the beach with Thomas and Levine, it's a striking location. The vast beach is dwarfed by the endless sky, but before we get a chance to take it all in we're absolutely blasted by the relentless sand and wind as we walk along. Levine points out the strategically significant mole, a narrow structure stretching out into the sea that was never really designed for docking ships but nonetheless proved to be of vital importance for getting bodies onto boats.

During the preproduction process, Nolan and his longtime production designer Nathan Crowley toured the beach. "We turned up as tourists in t-shirts and shorts," remembers



Crowley. "We kind of understood, after a couple of days of being there, it was like, 'Well, we have to shoot here. We should be respectful to the story because we're telling this true event. We should shoot in Dunkirk.'" While it was logistically challenging to shoot on location (as well as filming elements in Weymouth, the Netherlands and a large water-tank in LA), Crowley adds that it fed into their whole approach. "That tied into our process of getting real Spitfires to actually land on the beach. Let's do this properly. Let's get real destroyers and real minesweepers [*warships*]. Let's get the small ships over there. It was hugely logistical."

**W**ith sand in every crevice of our person, we depart for the more comfortable environs of a swanky London hotel where we chat with the cast, and exchange sandy horror stories. "Over the time I was there, we had every possible [*type of*] weather," says Kenneth Branagh when we meet in the Savoy Hotel, in an austere,





wood-panelled room adorned, fittingly, with portraits of previous prime ministers. A bust of Winston Churchill offers a peace sign from the corner of the room. Dressed in a v-neck jumper (navy, like his character Commander Bolton's pea coat), Branagh can sympathise with *TF*'s sandblasting. "It's so relentless, and so cutting," he continues. "And it starts to dominate your thinking, doesn't it? It really starts to give you that slightly stir-crazy thing."

All of Nolan's movies since *Insomnia* have starred at least a handful of Oscar-winners/nominees, but *Dunkirk* is putting a relatively untested cast front and centre, with heavy-duty support coming from the likes of Branagh, Rylance, Murphy and Tom Hardy. "I think my first day on set was the worst weather," recalls Harry Styles, "so it was a nice introduction to filming." Yep, while on hiatus from *One Direction*, Styles isn't just working on solo music, he's also trying an ensemble on for size, playing Alex, an "everyday young soldier", though today he definitely looks more like a rock star

**ALL AT SEA**  
Tom Glynn-Carney and Cillian Murphy (top left) in the Channel on Mark Rylance's boat.



## TOM HARDY THE SPITFIRE RISES...

**Three films in with Christopher Nolan, would you just say yes to anything he offers you now?**

It's always been that way with Chris, yes. For me, it's wonderful to meet someone who is completely in control of the elements and assets that he has available to him. He has a specific confidence that I've not met in another filmmaker, really. Akin to George Miller, actually. *Iñárritu* did as well, actually. They're very specific about what they want. But Chris, the most so, out of everyone I've ever worked with. So yeah, it's a no-brainer if he says, "Tom, do you want to jump on this option?" Whatever he wants to do. Even if he wants to shoot a short film in his garden, I know it's going to be good and I'll learn something.

**You play RAF pilot Farrier. Is this another role – like *The Dark Knight Rises*' Bane – where you'll have your mouth covered by a mask?**

It's pretty standard, yes. It's in the contract with Chris that I have to wear something on my face. It's a bit like Cillian Murphy has to wear a sack on his head. [*Dunkirk*'s] the first time he hasn't worn a bag on his head. But now I've got the mask back, and the sheepskin. Good times.

**What should we expect from Nolan's take on a war film?**

Do you know, I wouldn't know, and I haven't seen the movie yet. Again, it's one of those things with Chris – everything is under a tarpaulin: it'll be unveiled when he wants it to be unveiled. But there's always a really specific Nolan style to absolutely anything he does. I couldn't tell you

what to expect from him from this movie. I think that's part of the magic of his – in inverted commas – 'brand'.

**Were there any comparisons between *Dunkirk* and *Mad Max: Fury Road*, what with all the full-on, in-camera stunts?**

[Both directors are] trying to create artifice from as much reality as possible; from building live sets and building live-action events. Because it's more palpable when you watch it. You go, "Wow, that actually genuinely feels like it's happening." And obviously, no one has to act! When you're being thrown off a vehicle, it's just what it is, isn't it? "Wow, we've captured magic. A little lightning in a bottle. An authentic 'shit myself' moment there." [laughs] Yeah, no acting required. Brilliant.

**What's up next for you?**

It's absolutely quiet at the moment. I'm just taking some downtime, and I'm sieving through some options, and looking for something to do. I'm not in a massive rush to go back to work, actually, to be fair. I think *Taboo*, for me, was a really big thing, and I really enjoyed that side of the work and the business and the story [Hardy co-created and produced the 2017 TV series as well as starring]. So I'm going into a little bit of hibernation to decide what to do next. I don't have anything on the horizon apart from *Dunkirk*, obviously. And I've got to write the new season of *Taboo*. And then there's *Fonzo* – [playing] Al Capone, with Josh Trank – which is coming up at the end of the year. Yeah, everything I was doing has sort of fallen apart until October, and I've been left with this clear sky. *MM*





# MAKING OF

➔ in a low-buttoned short-sleeved black shirt, his wild, wavy hair having grown out from the military short-back-and-sides the role demanded.

While Styles' casting came as something of a surprise, Thomas confirms that he won the role by auditioning alongside hundreds of others. Styles' existing profile wasn't going to put Nolan off. "I looked at a lot of people for the part, and I'd not found the right person for it," says the director. "So when you see the right person, it would be hard to take other considerations into account too much – you know, when you see the person who you know can do the part, and do it right, and nail it. You just have to jump on. You can't worry too much about other things."

For Nolan, it was essential that the cast reflected the soldiers who would have been on the beach at the time, rather than a Hollywoodified interpretation. "A lot of these soldiers were kids," he says. "We wanted to hire people of that age. They all had to be British. We weren't going to pretend that there were Americans. We were very upfront with the studio, telling them, 'Basically, this is a cast of unknowns. We have to sell this film as a spectacle.'" Each of the timelines ended up with more experienced character actors (Branagh, Hardy, Murphy, Rylance) bringing gravitas and acting as an "anchor". Fionn Whitehead is another of the newcomers, and looks set to be the closest thing the film will have to a lead. "I play Tommy," he says, the name perhaps a giveaway to his archetypal role. "Tommy just represents the everyday young soldier in *Dunkirk*, really."

"I'm very wary of being a veteran or a senior statesman or whatever," says Branagh of the relationship between the cast's generations. "You go in like you're one of them, and vice versa."



Murphy concurs. "I'd be very reluctant to, in any way, become a sort of fountain of wisdom to younger actors, because those guys are cast because they're the best guys Chris found after looking at tape after tape, audition after audition. They're brilliant... the movie's more about the kids than the senior actors."

None of the actors had much in the way of backstory to work with, *Dunkirk* being Nolan's shortest script yet. "I still refer to it as a present-tense narrative," explains Nolan. "Aspects of it are real-time. You're trying to just

jump in with the physicality and the paradoxical situation of different characters. Hopefully it'll elicit sympathy or empathy from the audience, just by virtue of the awful nature of the situation – rather than in the traditional Hollywood way of people explaining who they are and what the stakes offer them personally."

It's a story Nolan describes as "very human" and "very unique". At under two hours, it could be Nolan's shortest film since *Insomnia*. "It's a very tight film," he says. "But it's intense." That intensity – as amplified by the



## DUNKIRK IN NUMBERS

26

DISTANCE IN MILES OF ROUTE X, THE SAFEST EVACUATION ROUTE ACROSS THE ENGLISH CHANNEL

18 SECONDS

DURATION A SPITFIRE MACHINE GUN CAN CONTINUOUSLY FIRE FOR

1940

The year of Operation Dynamo

6

Number of British destroyer ships sunk

9

Total number of days it took to rescue the soldiers in Dunkirk

338,226

Number of Belgian, Canadian, British and French soldiers rescued from Dunkirk

800

BOATS USED IN THE RESCUE MISSION





**IN COMMAND**  
Christopher Nolan  
(above left) directs  
acting newcomer  
Harry Styles;  
Kenneth Branagh  
as Commander  
Bolton (below).



## 'WE'RE TRYING TO MAKE SOMETHING IMMEDIATE, ACCESSIBLE AND, HOPEFULLY, TIMELESS' CHRISTOPHER NOLAN

multiple perspectives – is what the team hopes will make *Dunkirk* a universal experience that is more than a historical document. “We’re trying to make something immediate, accessible and, hopefully, timeless,” Nolan adds. It’s that approach that makes Nolan see *Dunkirk* “more as a survival story than as a war film” – once again inverting genre expectations.

**W**ith so much character-focused chat, it’s almost possible to forget that *Dunkirk* is, as Thomas describes it, “a big action movie”. Nolan is a director seemingly incapable of thinking small. A champion of the theatrical experience – and big-format film like IMAX – he’s pushing his penchant for scale further than ever before in *Dunkirk*.

Filming as much of the action in-camera as possible (as opposed to using excessive CG-trickery), Nolan got hold of period-correct planes, boats and warships in order to make the action authentic. And, while Nolan has previously dabbled in shooting parts of his films in IMAX (*The Dark Knight* featured 37 minutes of IMAX footage, *The Dark Knight Rises* 72 minutes),

*Dunkirk* is his biggest undertaking yet in that respect, with the entire film shot on large-format cameras (with an estimated 75 per cent filmed on IMAX).

The dedication to ensuring the maximum possible image quality meant Nolan’s cinematographer, Hoyte Van Hoytema (*Interstellar*), had to lug around a cumbersome IMAX camera to achieve the film’s signature visual style. Not that Van Hoytema’s complaining, calling the size and weight of the IMAX camera “mythologised”, and enjoying the fact it opens up a “liberating” number of new angles. It might be a heavier and more clumsy piece of kit, but it’s no impediment to a can-do attitude. “With exactly that same sort of mentality and philosophy [*as we approached handheld filming*], we were able to put that camera on aeroplanes or in tiny cockpits,” he says. “It’s all coming up with little solutions to technical problems. It’s your duty as a cinematographer to overcome these practicalities.”

As well as the smaller boats that are an essential part of the rescue operation – marine coordinator Neil Andrea calls the flotilla “easily one of the largest-scale marine operations on film” – real warships and real planes





# MAKING OF



Q&A

## MARK RYLANCE

ON BOATS, BACKSTORY  
AND THE 'BERG.

**We hear you drove the boat, the Moonstone, every day. Did you have any previous experience or did you just fancy having a go?**

It's my character's boat, so I just fancied having a go at it. I said, "It'd be much easier for [me] to be actually driving the boat and listening and doing what I need to do with the other characters." Sometimes that was impossible because we were next to, you know, the only existing destroyer left in the world, and they weren't going to let some actor bang into it in a little wooden boat.

**Was it intense filming in the confines of the boat for six weeks?**

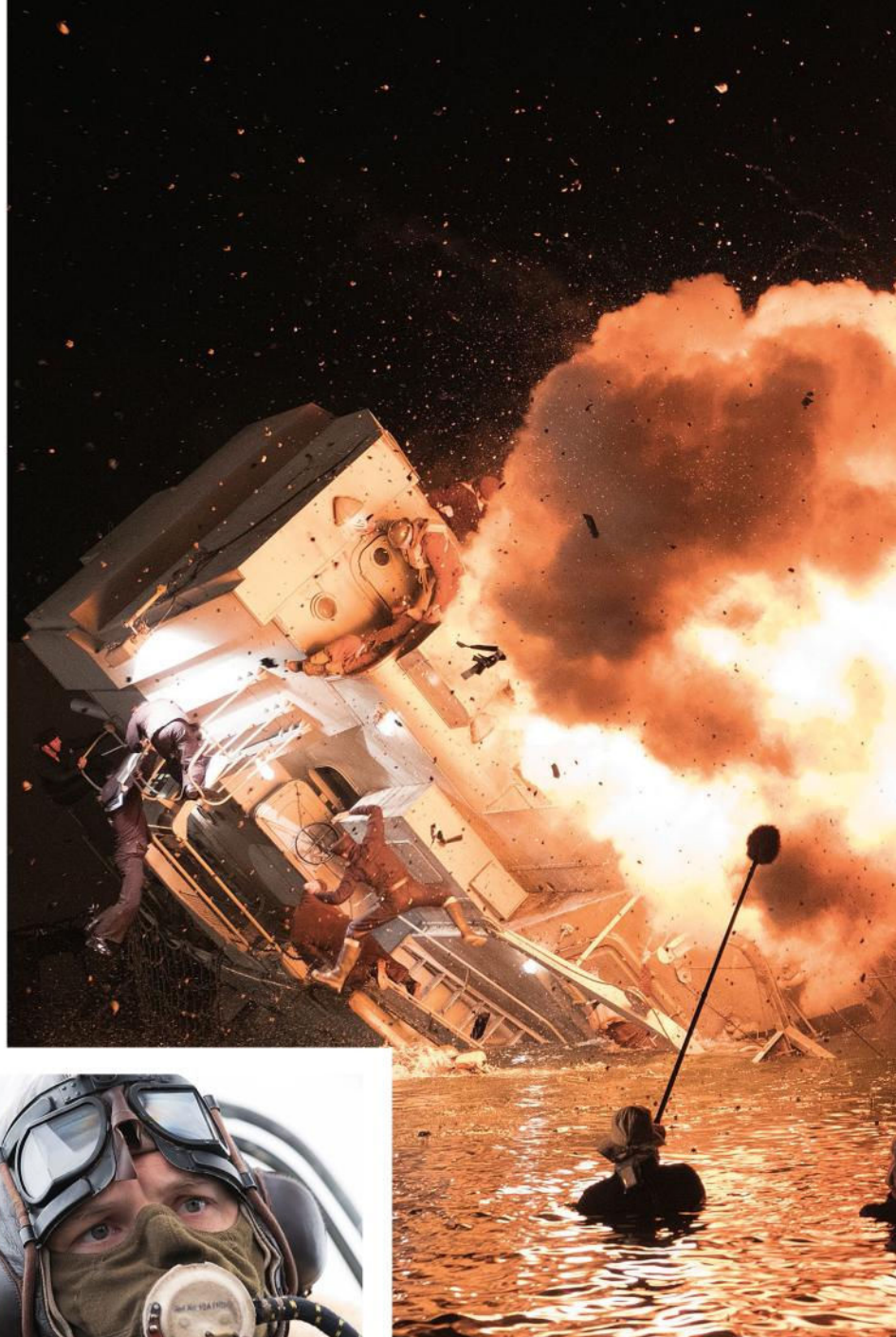
Yeah, it was, actually. It was full of people and equipment. It was very hot, some days. It was hard sometimes to believe we were out on our own, me and my boys, on the Channel. [laughs] But it wasn't hard to believe that Messerschmitts and Spitfires were flying over us, because they were – and they're so loud.

**Dunkirk is one of Christopher Nolan's most stripped-back scripts – does it make it easier or harder when you don't have as much backstory?**

One of the hardest things in acting is having to speak exposition as if you really need to say it. There's no exposition in this. So that wasn't hard at all. And if I needed more backstory, I just made it up. Backstory can be very flexible.

**You've worked with Steven Spielberg three times now. Do Nolan and Spielberg have anything in common?**

They're both very knowledgeable of the past of their particular craft. They're both concerned about digital and technological advancements, whether they are aiding or spoiling filmmaking. They're both very, very keen storytellers, in that they're very interested in what the story of their film is, and how to tell that story in the most effective way. MM



➔ (including Spitfires) were utilised by the production. "With CG these days, it's perfectly possible to make an absolutely accurate film that is completely fake," considers Nolan. "The choice is, do you use the more old-fashioned techniques, as we do? You get boats that are similar. We used a French destroyer, Maillé-Brézé, which is a little bit longer than the British destroyers at the time, but we could dress it to look more like a British destroyer from 1940. And that appealed to me and my collaborators much more – having something that feels real, and something for the actors to perform on, and for us to photograph for real, as opposed to a perfect CG replica that doesn't convince."

Not satisfied with shooting the entire film handheld, Nolan and Van Hoytema took to the skies with the IMAX cameras for what promises to be some of the most striking aerial footage ever recorded. "To go up to a gigantic



# DUNKIRK



"If you had to be hit by something in the shot, Chris would throw it," says Jack Lowden, who plays RAF pilot Collins. "If you had to be splashed by the water, or something like that, a lot of the time, Chris is doing it. I think it's the true definition of a filmmaker. I'm surprised he's not in his own shots, y'know, his hands coming in..."

Branagh similarly noted Nolan's involvement in all facets of the production. "You feel that, at one and the same time, there's the big scale of the operation – so many hundreds of people, and big things: boats and planes, a big landscape – and yet he is continually hands-on in the detail of it." The cast wax lyrical about various jaw-dropping elements of the production, and there's one day of shooting that brings a smile to Nolan's face as he recalls it. "There was a particular day we found ourselves on the beach at Dunkirk in the real location, with real little ships, recreating

**'THE WHOLE EXPERIENCE WAS TRYING TO GET TO THAT PLACE OF FEAR'**  
FIONN WHITEHEAD

destroyer is, of course, breathtaking," adds Van Hoytema. "But also, being in the sky and to have two Spitfires closing in on the flank of your wings, and to acknowledge you have two IMAX cameras – one in the back of the aeroplane, one in the front – and actually filming dogfights for real... It's incredible."

A modified Romanian plane known as a Yak played host to the IMAX cameras. Visually similar enough to a Spitfire to convince on screen, it's actually a two-seater, which meant it could carry a pilot *and* an actor pretending to fly, and it saved the genuine antique Spitfires from being drilled into. Thomas claims that the footage obtained from this method of filming "is unlike anything I've seen in any other film – ever".

Nolan's commitment to practical effects in all areas made it easier for the cast to get into their characters' intense,

survival-driven mindsets. "I think the whole experience was trying to get to that place of fear and going purely on instinct," muses Whitehead. "That was made a lot easier by the way Chris works. Everything he does is so real. Explosions going off in the sand, and Spitfires flying overhead, and thousands of extras on the beach. It's impossible to put yourself in those soldiers' shoes, but it made it a lot easier to give it a go." Styles agrees, "Everything we did was very real, so you didn't have time to think."

Speak to anyone about the making of *Dunkirk* – be it heads of department, or the cast – and they'll beam about Nolan's hands-on approach, from flying in Spitfires to ensure the accuracy of the IMAX filming, to operating a special effects gimbal by hand. *Dunkirk* might play out on the largest imaginable scale, but that doesn't mean Nolan wasn't sweating the small stuff.

#### WATERWORKS

Nolan chose to use real ships and effects over CGI wherever possible.

their journey coming over, and real destroyers and real planes, on the actual days that it happened. It was 76 years before." It wasn't planned to coincide with the anniversary, but Nolan admits, "That was a 'pinch me' moment."

As for what to expect from the finished film – a war movie from the person who has flipped expectations for film noir, sci-fi movies and superhero reboots – Murphy knows no better than the rest of us (he's even held off from viewing the prologue, so that he can savour the big-screen experience in its entirety), but offers this: "If you look historically at all the great directors, you know, the ones that we all hold up as masters, they've all made a war movie. Chris, in my mind, is up there with those guys. I've no doubt in my mind it'll be something Nolan-esque, but also something completely original." Don't expect anything less.

DUNKIRK IS OUT NOW.

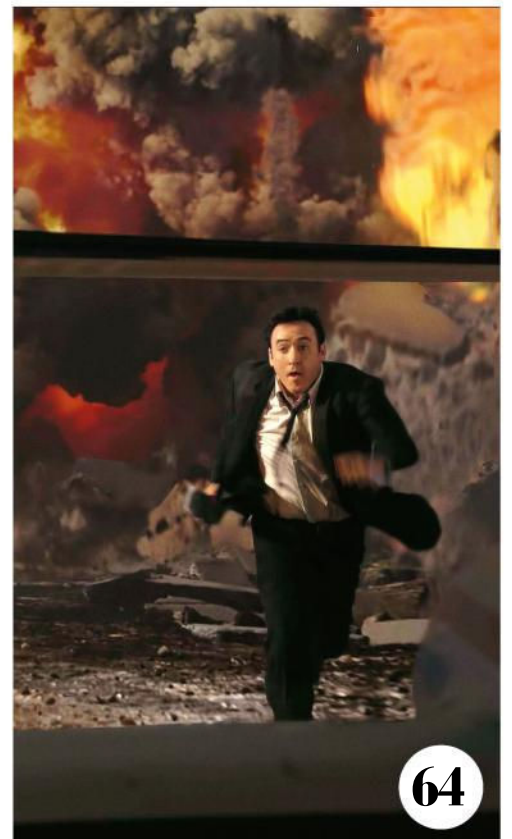
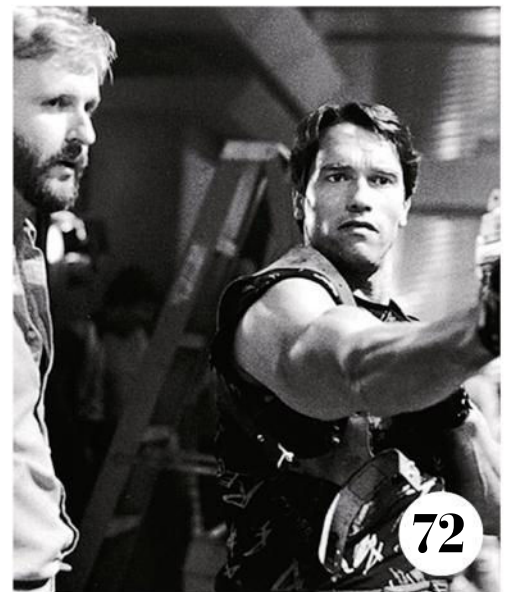


# FEATURES & INTERVIEWS

In-depth interviews and the best features from across the year











# 2015 WORST

**So-bad-they're-good. Hate-watches. Guilty pleasures. Call them anything you want, these celluloid disasters may not be cool but they warm the cockles of Total Film's mean-spirited little heart. So join us as we salute the best of the worst.**

**WORDS** SAM ASHURST, JANE CROWTHER, MATT GLASBY, JAMIE GRAHAM, KEVIN HARLEY, SIMON KINNEAR, MATTHEW LEYLAND, MATT MAYTUM, NEIL SMITH, JOSH WINNING

# A

According to academics, watching utter trash doesn't mean we're low-brow philistines with a high tolerance for garbage. In a recent study, eggheads at the Max Planck Institute for Empirical Aesthetics in Frankfurt reckon 'horrible movie' connoisseurs are actually clever clogs and 'cultural omnivores'. Which means it's OK to watch culturally bereft rubbish that's inexplicably entertaining. You're a genius for doing it, so go ahead! Plus, tapping into the puerile, febrile offerings of dodgy flicks helps you appreciate trashy homages such as *The Greasy Strangler* – and acts as a palate cleanser for quality films. With that in mind, join us in the cine-gutter as we celebrate these 20 absolute atrocities...





TERRIBLY GOOD MOVIES

# RIBBLY OOD MOVIES





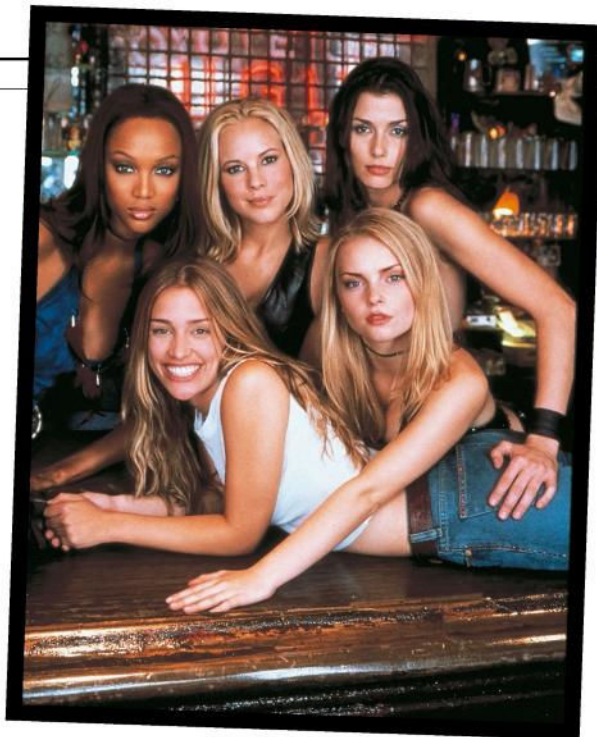


## COYOTE UGLY 2000

**WHY IT'S BAD?** Essentially little more than an ad for the real-life New York bar, it's a post-feminist ode to the dubious virtues of dancing semi-naked for drunks.

**WHY IT'S GOOD?** Jerry Bruckheimer does chick-flick! As slickly constructed (uncredited, by Kevin Smith) as Jerry's action movies, here's a high-concept fantasy for men *and* women. Focusing on a female protagonist (girl power!) who's too shy to perform her self-penned ditties in front of an audience, *Coyote Ugly* extols the virtues of wearing leather trousers and grinding on top of a bar for self-confidence. Um, OK.

**SEE THIS IF YOU HATED:** *Flashdance*, *Glitter*, *Honey*



## MAC AND ME 1988

**WHY IT'S BAD?** Liked *E.T.* but wished it was 100 per cent less good? Bingo. Mac the alien is perhaps celluloid's least convincing puppet, and the product placement is eye-watering – check out the extended (but inexplicable) McDonald's breakdancing scene.

**WHY IT'S GOOD?** Watching *Mac* is like passing through the Golden Arches to a glorious alterna-world where good is bad, down is up, and fast food provides a joie-de-vivre only promised by adverts or hard drugs. Mmm Maccas...

**SEE THIS IF YOU HATED:** *Howard The Duck*, *Nukie*, *Super Mario Bros.*

## MASTERS OF THE UNIVERSE 1987

**WHY IT'S BAD?** Attempting to plug the gap left by *Star Wars*, director Gary Goddard simply thieves wholesale: Skeletor commands an army of Stormtroopers, there are epic laser-gun battles, the score is shoestring John Williams...

**WHY IT'S GOOD?** Dolph Lundgren is a meatsack with a mouth, but the baddies are massively memorable – Frank Langella spouts Shakespeare and chews scenery as Skeletor, while Meg Foster steals scenes as the snarky henchwoman Evil-Lyn. Ace.

**SEE THIS IF YOU HATED:** *Clash Of The Titans* (2010), *Krull*, *John Carter*





# TERRIBLY GOOD MOVIES



## BASKET CASE 1982

**WHY'S IT BAD?** A grotty exploitation movie with terrible effects, showcasing a guy who carries his separated Siamese twin around in a basket.

**WHY'S IT GOOD?** It doesn't take itself seriously and is made with palpable affection for 10p. Perfectly captures the seediness of '80s New York.

**SEE THIS IF YOU HATED:** *Street Trash*, *Critters*, *Frankenhooker*



## THE ISLAND OF DR. MOREAU 1996

**WHY IT'S BAD?** On-set bust-ups, domineering directors, MIA actors...

**WHY IT'S GOOD?** It's so weird. Marlon Brando resembles a sunbathing Geisha, replete with the world's smallest man, Nelson de la Rosa, as a mini-me.

**SEE THIS IF YOU HATED:** *Planet Of The Apes* (2001), *Monkeybone*, *Mary Shelley's Frankenstein*



## GREASE 2 1982

**WHY'S ITS BAD?** No Travolta, no Newton-John, no memorable tunes, and a \$15m take at the box office. *Grease* took \$395m...

**WHY'S IT GOOD?** It's a camp classic full of tidily choreographed dance numbers, and it boasts a young Michelle Pfeiffer sneering around bubblegum.

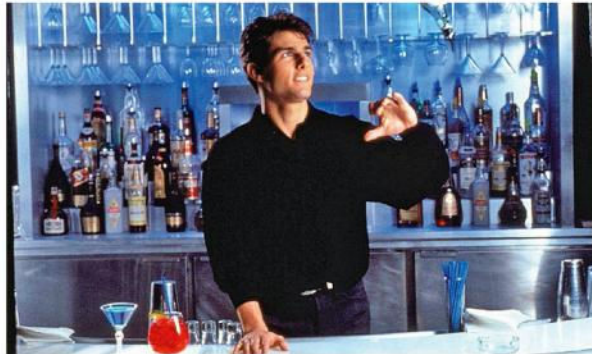
**SEE THIS IF YOU HATED:** *Xanadu*, *Glitter*, *Mamma Mia!*

## COCKTAIL 1988

**WHY'S IT BAD?** The tagline's a horror ('When he pours, he reigns') and the story (NY bartender finds work and love in Jamaica) is an excuse for cast and crew to go on holiday.

**WHY'S IT GOOD?** Tom Cruise is luminously naff as he juggles spirits bottles and ladies. Plot is *Top Gun* with mixers instead of Miramar – cocky genius falls in love, loses all, mooches, learns humility, wins it all back.

**SEE THIS IF YOU HATED:** *The Color Of Money*, *Days Of Thunder*, *The Firm*



## LEGENDS OF THE FALL 1994

**WHY IT'S BAD?** It's a very earnest, very long attempt to imitate David Lean. By filmmakers who appear never to have seen a David Lean film.

**WHY IT'S GOOD?** Anthony Hopkins' post-heart attack hamming is off the chart. It ends with Brad Pitt battling a bear in dramatic FREEZE FRAME.

**SEE THIS IF YOU HATED:** *First Knight*, *Seven Years In Tibet*, *The Wolfman*



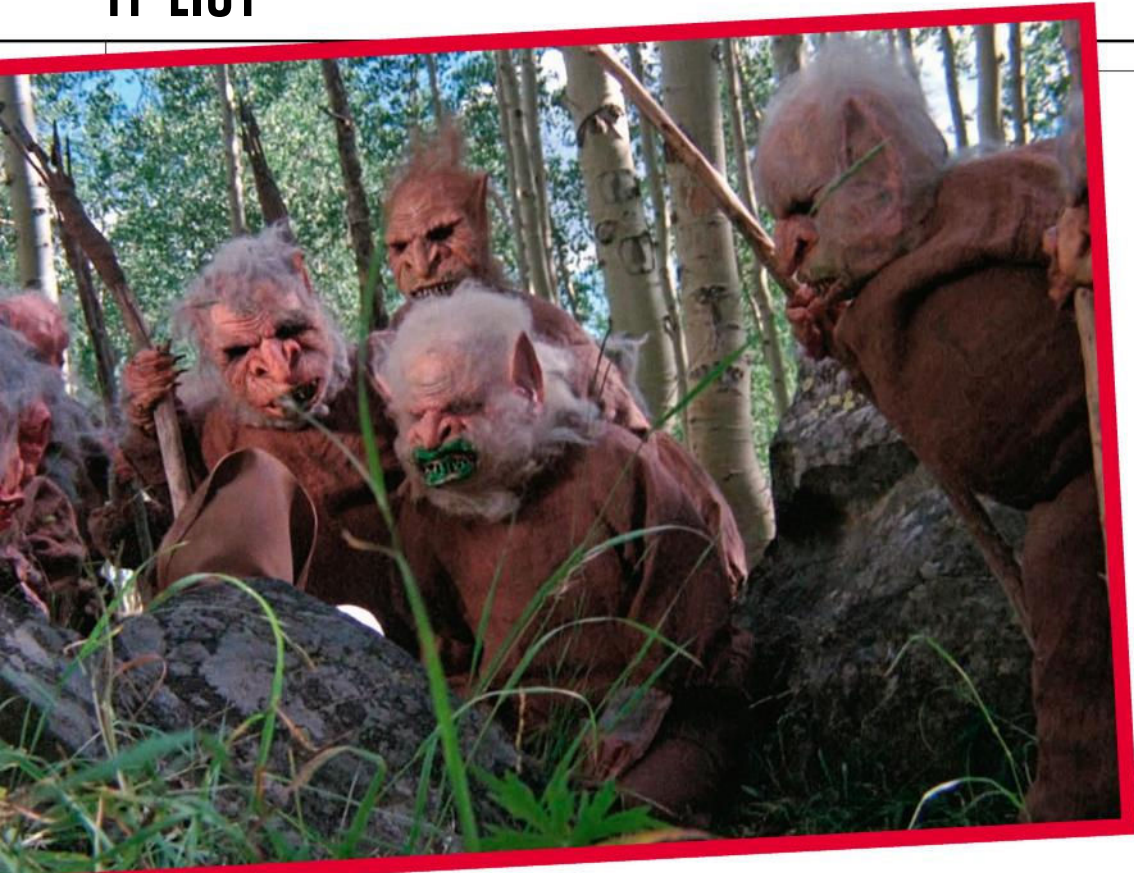
## SAN ANDREAS 2015

**WHY IT'S BAD?** Disaster movies don't come more ludicrous, as Dwayne Johnson faces the largest earthquake ever. It was reportedly based on real science but it's an OTT CGI deluge, with characters so predictable you could chart their arcs with pin-point precision on first viewing.

**WHY IT'S GOOD?** Johnson's enthusiasm can sell any old nonsense, and the predictability adds a comforting familiarity. Like an apocalyptic *Planes, Trains And Automobiles*, the Rock pilots every vehicle under the sun to evade quakes and tsunamis and reunite his estranged family.

**SEE THIS IF YOU HATED:** *Armageddon*, *The Core*, *Journey 2: The Mysterious Island*





## THE TOXIC AVENGER 1984

**WHY IT'S BAD?** Writer/director Lloyd Kaufman throws every B-movie cliché at the screen, and it sticks.

**WHY IT'S GOOD?** Troma's trashy masterpiece made an icon of adorable mop-twirling mutant vigilante Toxie.

**SEE THIS IF YOU HATED:** *Tromeo & Juliet*, *Citizen Toxie*, *All The Love You Cannes!*



## SHARKNADO 2013

**WHY IT'S BAD?** It has a punchline for a title, a cast of B-listers and spawned a franchise of fish/weather mash-ups.

**WHY IT'S GOOD?** It *knows* it's bollocks, so the effects are deliberately cruddy, the plot gleefully foamy.

**SEE THIS IF YOU HATED:** *Snakes On A Plane*, *Piranha 3D*, *Mega Shark Vs Crocosaurus*

## SHOWGIRLS 1995

**WHY'S IT BAD?** Paul Verhoeven's ill-fated attempt to out-basic *Instinct* runs aground on a reef of exploitative titillation, awful dialogue ("Must be weird, not having anyone come on you!") and a charisma-free turn from lead Elizabeth Berkley.

**WHY'S IT GOOD?** Berkley's Flipper impression during her sex-in-a-pool scene with Kyle MacLachlan is a comic tour de force, while her bonding with Gina Gershon over a shared love of Doggy Chow is Joe Eszterhas at his finest.

**SEE THIS IF YOU HATED:** *Dancing At The Blue Iguana*, *Striptease*, *Valley Of The Dolls*

## TROLL II 1990

**WHY IT'S BAD?** The writers/director didn't speak fluent English during *Troll II*'s creation, and it really shows in the truly bizarre script.

**WHY IT'S GOOD?** It doesn't feature a single troll and has no connection to the original *Troll*, but contains so much heart it inspired a documentary – *Best Worst Movie*.

**SEE THIS IF YOU HATED:** *Miami Connection*, *Night Train To Terror*, *Deadly Prey*



## HOWARD THE DUCK 1986

**WHY IT'S BAD?** Flapping between snarky humour, ropey SFX and inter-species sex, George Lucas' turkey lacked magnetism, animal or otherwise.

**WHY IT'S GOOD?** A hammy Jeffrey Jones, a repellent Dark Overlord and a pun-packed realisation of Duckworld.

**SEE THIS IF YOU HATED:** *Star Wars: Episode I – The Phantom Menace*, *Willow*, *The Million Dollar Duck*







## THE ROOM 2003

**WHY IT'S BAD?** A work of staggering narcissism by writer/director/star Tommy Wiseau. Think *Peyton Place* meets *My Dad Wrote A Porno*.

**WHY IT'S GOOD?** It's drinking game-tastic. Sup every time someone enters/leaves with undue haste, forgets to shut the front door or has bad sex.

**SEE THIS IF YOU HATED:** *Ben And Arthur*, *The Brown Bunny*, *Gigli*



## THE WICKER MAN 2006

**WHY IT'S BAD?** According to Nic Cage, Neil LaBute deliberately turned the chilling original into a subversive comedy – if only he'd told critics.

**WHY IT'S GOOD?** Cage's performance is principally based on shouting, he punches someone while dressed as a bear and 'Not the bees!' has become common parlance for utter crap (and its own meme).

**SEE THIS IF YOU HATED:** *Halloween* (2007), *House Of Wax* (2005), *Black Xmas*



## GLEN OR GLENDA 1953

**WHY IT'S BAD?** Introduced by Bela Lugosi's stream of baffle gab, Ed Wood's transvestite melodrama bursts with bad acting and, uh, buffalo footage.

**WHY IT'S GOOD?** Wood's accidental surrealism and achingly sincere gender subversions earned David Lynch's praise. If it's good enough for him...

**SEE THIS IF YOU HATED:** *Plan 9 From Outer Space*, *Mommie Dearest*, *White Chicks*



## 2012 2009

**WHY IT'S BAD?** The Mayan prophecy-based apocalypse is an afterthought besides the survival of hack novelist John Cusack, who outpaces LA's crumbling scenery. The rest of the globe is barely noticed under mega-tsunamis of molten-cheese dialogue.

**WHY IT'S GOOD?** Bigger and harder to swallow than most destructo-pornos, 2012 revels in escalation's call. Summoning quakes, volcanoes and solar flares, Roland Emmerich mounts a gleeful argument for 'everything in immoderation'.

**SEE THIS IF YOU HATED:** *The Core*, *Volcano*, *The Happening*

## DUDE, WHERE'S MY CAR? 2000

**WHY IT'S BAD?** Stoners Ashton Kutcher and Seann William Scott retrace their night out. Visually basic, structurally ramshackle, tonally uneven and perpetually immature, with repetitive jokes that far outstay their welcome. (And then...?)

**WHY IT'S GOOD?** Dude! Its power is in the casting of Kutcher with Scott. Only they could make the 'what does mine say?' scene funny/cute.

**SEE THIS IF YOU HATED:** *Car 54, Where Are You?*, *Freddy Got Fingered*, *The Dukes Of Hazzard*



## ANACONDA 1997

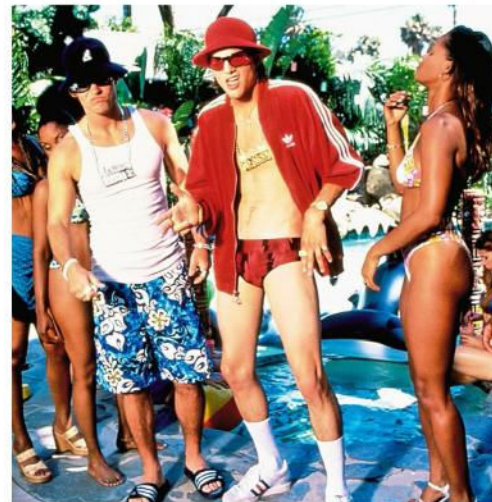
**WHY'S IT BAD?** Crappy CGI, dopey dialogue and a cast of clueless expendables guaranteed this *Jaws* wannabe was at the bottom of the barrel of '90s creature features.

**WHY'S IT GOOD?** Jon Voight's Brando impression and his demise (half-digested and barfed up out of the big wriggler, he winks before buying it) are deliciously dreadful, while Eric Stoltz literally sleeps through the whole thing and Ice Cube goes feral on the snake's ass.

**SEE THIS IF YOU HATED:** *Arachnophobia*, *Lake Placid*, *Tremors*

Got more horrible movies to add?

Tweet us at @totalfilm #TerriblyGoodMovies







# YOU TALKIN' TO ME?

Film quotes pose as questions. Film stars try to cope.

IN THE CROSSHAIRS THIS MONTH: **T.J. MILLER**

## You talkin' to me?

I am talking to you from the ocean on the French Riviera. I just parasailed in to the Cannes Film Festival; *can* you believe it? My lower torso is submerged and that's how I do all my best interviews, with a wet lower torso.

## Do you feel lucky punk?

Yes, absolutely! I feel like I conned Hollywood into letting me work as a comedian. I can't believe they have such low standards. But I feel very lucky to be in things as varied as *Silicon Valley*, *Deadpool* and *The Emoji Movie*, I have an HBO special coming out... I do feel like a lucky punk.

## You either surf or you fight...

I fight. I'm not a very good surfer, not like Vincent Cassel [*puts on a comedy French accent*]. He loves to surf on the French Riviera! You know when I fight? I fight for my right to party. No worthier fisticuffs than those in the name of partying.

## Have you ever danced with the devil in the pale moonlight?

No, it was a full moon so it was very, very light. If the devil wears Prada then I think I was dancing with my wife Kate [*Gorney*]. Dancing is the only reason I was able to marry the woman I did; have you seen my wife?! She is a knock-out and I am a toddler-bodied weirdo. Her first crush was this guy who was pop-locking at a party in sixth grade. I am very good at popping and locking; probably better at the popping than the locking. She saw me pop and lock when we first went to a party together and that was it, she became the heart-eyes emoji – which she actually plays in *The Emoji Movie*.

## What's your favourite scary movie?

You know what, I'm really into *Child's Play* because it really scares Kate. She's scared of living dolls, so I've been making her watch it and she hates it because I'll fall asleep and she has



## 'THERE ARE NO WORTHIER FISTICUFFS THAN THOSE IN THE NAME OF PARTYING'

to watch the end on her own.  
[*Perfect Brad Pitt impression*]  
"Hi, I'm Chucky, wanna play?"

## If you could change something in your life, anything at all, what would it be?

I'm trying to think... Maybe one would be I'd like to be a better brother to my sister, maybe. Spend more time with her. And I would also like to masturbate less in public. Yeah, it's a problem. You should keep that to the confines of your own home.

## When you can live forever, what do you live for?

Just keep living Matthew McConaughey style. I live to make people laugh. Life is a tragic endeavour and everybody

could use the opiate that is comedy. Ryan [*Reynolds*] can do comedy *and* drama. I don't know if you're familiar with my work but I don't do anything serious. I do not take myself seriously. It's comedy for me; I'll never be one of those guys who's like, "This is more of a dramatic turn for me." Fuck. That.

## I know you can be overwhelmed, and you can be underwhelmed, but can you ever just be whelmed?

*Whelm*, that's a tough one. Get it? Wow, that was a swing and a miss. I would say you can definitely be whelmed. It *whelms* my heart to even think of that possibility. I am completely whelmed by this whole thing, which should mean it's fun. This is a really whelming interview, it's going *whelm* so far.

## What would you do if you knew you had less than one minute to live?

Probably count that motherfucker down with a nice bottle of Champagne.

## Wanna get fucked up?

Ohhhh, Weasel-icious! Yes I do. I very much do, if only because it's Cannes, and you *can*. I want Weasel to have a gun [*in Deadpool 2*] but I don't know if they'll ever do that. We'll see! I hard-lined it and I said, "If I don't get to use a gun in this one, I don't wanna be in it. And if you guys won't let me have a gun, I'll still be in it." I think it's funny that Weasel only cares about himself. He's just out for number one. I find a lot of comedy in Weasel – he's willing to literally throw somebody under an actual bus and have them die if it means things will go better for him. **JW**

THE EMOJI MOVIE IS OUT NOW.  
READY PLAYER ONE AND DEADPOOL 2  
OPEN IN 2018.



**YELLOW FEVER**  
Miller voices Gene (right)  
in *The Emoji Movie*.

Questions: Taxi Driver, Dirty Harry, Apocalypse Now, Batman, Scream, The Sixth Sense, Twilight, 10 Things I Hate About You, Source Code, Deadpool



# TOP 10

## DIGITALLY DE-AGED STARS

Younger-looking skin, the pixel way...

01



### X-MEN: THE LAST STAND

Brett Ratner's threequel opens by rewinding the clock 25 years to when Xavier and Magneto meet Jean Grey as a child. Lola Visual Effects de-aged Patrick Stewart and Ian McKellen via "digital skin grafting". Sounds uncomfortable.

02



### CAPTAIN AMERICA: CIVIL WAR

Lola again, taking Stark back to before his parents died. It was especially tricky given the length of the shot, the interaction between the actors, and because viewers know how Downey Jr. looked at that age.

### TRON: LEGACY

Making a 60-year-old Jeff Bridges look like he did in 1984's *Against All Odds* was "the hardest thing that's ever been done in special effects" said VFX supervisor Eric Barba. Four cameras were attached to Bridges' head, with the data used to sculpt a "CG mask".



03

### ANT-MAN

It's 1989 when Hank Pym strides into S.H.I.E.L.D. HQ to tender his resignation, and Michael Douglas looks just as he did in *Fatal Attraction*. Take a bow (again) Lola Visual Effects, who applied a "digital facelift" after studying the actor's late-'80s oeuvre.

04



05



### JASON BOURNE

Matt Damon has talked about a younger actor one day replacing him as Bourne, but why bother when those wrinkles can be wiped? Key flashbacks in the latest *Bourne* movie reveal a formative event – and place a baby-faced Damon right in the middle of it.

06



### THE CURIOUS CASE OF BENJAMIN BUTTON

Brad Pitt goes from old man-baby to baby-old man. He had a "full 3D head" made by using phosphorescent make-up and capturing his expressions with 28 cameras.

### TERMINATOR GENISYS

Arnie's decrepit T-800 fights the pristine model we saw in James Cameron's original film. Unlike many examples here, this wasn't just a face job – an entirely digital 'synthespian' took a year to create... for less than five minutes on screen.



07

### GRUDGE MATCH

Who wouldn't want to see the Sylvester Stallone of *Rocky* and the Robert De Niro of *Raging Bull* go toe-to-toe? An opening montage shows us the two actors when they were at their most fighting fit, courtesy of shuffling archival footage and CGI recreations.

08



09



### WESTWORLD

Most TV shows would just cast a younger actor for a 40-year flashback, but HBO's *Westworld* shows off its aspirations by creating a synthetic version of Anthony Hopkins' robo-genius Robert Ford. It's like a young Hopkins has wandered in from the set of *Magic*.

10



### PEE-WEE'S BIG HOLIDAY

Aged 63, Paul Reubens hadn't been on screen as his alter ego since *Big Top Pee-wee* in 1988. Make-up, tape (!) and a digital touch-up by Vitality Visual Effects rolled back the years as Reubens felt Pee-wee "didn't work with age mixed into it". JG



# ANY DAY NOW WE GO

From Mr. Universe to The Terminator to the governor of California, **ARNOLD SCHWARZENEGGER's** career has taken some bold turns. Now, after launching green doc *Wonders Of The Sea 3D*, it's about to see the most surprising move yet: eco-warrior. Does he still have what it takes to save the world?

WORDS JAMES MOTTRAM

The subtitle of Arnold Schwarzenegger's official website tells you all you need to know about this most iconic of Austrians: 'Film, Fitness, Politics.' A movie star, a bodybuilding champion, the governor... there isn't much he hasn't done in the past four decades. But now you might add 'eco-warrior' to that list. Arnie's back – but this time when he says, "Come with me if you want to live," he really means it. Six years on from leaving his post as governor of California, he's turning his attention to one of the most pressing issues of the day: the environment.

When *Total Film* encounters Schwarzenegger, he's at the Cannes Film Festival. The last time he was here, he was pressing the flesh back in 2003 for *Terminator 3: Rise Of The*

*Machines*, his last film before his eight-year stint in office. Now, about to turn 70 this July ("I like Montecristo No. 2," he jokes, in case *TF* is thinking of buying him a box of his favourite cigars to celebrate), he could easily pass for his mid-fifties. Thick hair, thicker accent and a smile broader than his belt-buckle, he's a perfect tanned specimen even as he nears his eighth decade.

Striding into the Majestic Hotel (where else would you meet Arnie?), he's dressed in jeans, a pinstriped jacket and a blue polo shirt. On his finger is a giant skull ring, a present from one of his children (he has two boys and two girls with his former wife, journalist Maria Shriver, whom he separated from after 25 years of marriage in 2011). So how does he look so good? "I don't think I have a secret," he says. "I think it's two things. One is that I work out every

day and the second one is I really love my life."

He then lays bare an average month or two in the life of Arnold Schwarzenegger: make a movie (he's just wrapped *Why We're Killing Gunther* with Cobie Smulders), promote his Arnold Sports Festivals in China, South America or Australia ("We have them in six continents"), deliver a commencement speech at the University of Houston (for his eighth honorary doctorate), cut a real estate deal ("And make another few million dollars"), ride his motorcycle at 5am... and more besides. "So how can you not feel good about your life?"

Such is his aura, he could be a motivational speaker. Right from the day he saw former Mr. Universe Reg Park cast in 1961's *Hercules And The Captive Women*, he visualised the same success for himself. "I always enjoy what I'm doing," he says. "Even when I had to crawl on the ground with the sword in my hand and rocks on the floor and







bleeding elbows and knees on [his 1982 fantasy breakthrough] *Conan The Barbarian* and have John Milius say, 'I need one more take, I need a close-up of your face!' Even then, I visualised the scene finished and that brought me joy to do another take."

Schwarzenegger may be the living embodiment of the American Dream – having arrived in the US in 1968, with little English in his vocabulary – but he's come to realise that there's something far bigger than even his pecs: the destruction of the planet. No, we're not talking Skynet here, but eco-tastrophe. "You get to a certain age where other things become much more important," he says. "[It's] not thinking just about me, but thinking about us all collectively, and how can I reach out and help people and how can I help the world, help my neighbourhood and my state."

It's why he's in Cannes. Saving the world on the movie screen is one thing, but the Governor now wants to do it for real. He's here with his first ever documentary, *Wonders Of The Sea 3D*, which he narrates. Co-directed by Jean-Jacques Mantello and Jean-Michel Cousteau, son to the famous ocean explorer Jacques Cousteau, it's a passionate and vibrant look at what lies beneath. Arriving at the same time as Al Gore's own eco-doc *An Inconvenient Sequel* (see p20), the follow-up to his Oscar-winning 2006 film, it couldn't be better timed.

In reality, Schwarzenegger's nephew, entertainment lawyer Patrick Knapp, first alerted him to the film. "[He said] 'You should see it, because there is a great environmental message there.' And he was right. The environmental movement always has the bad habit of pointing fingers and saying, 'Don't dump things in the ocean, don't smoke this, chimneys are bad, lighting a fireplace is bad, taking a Jacuzzi is bad, flying on an aeroplane is bad.' This movie celebrates. This movie says the glass is half full rather than half empty – let's go and protect it."

Easier said than done with President Donald Trump in the White House and, at the time of writing, pulling the US out of the Paris Climate Agreement. "I wish Trump good luck," says Schwarzenegger, diplomatically. "When he does well, we all do well. That's the bottom line. So Democrats [and] Republicans should support the things that he wants to do that are really good. When it comes to the environment, he's misinformed. He's back in the Stone Age and eventually I hope we can get through to him and make him understand that we need to be on the right track."

For Schwarzenegger, this is no act of bandwagon-jumping. As far back as 2010, during his time as governor,

he created the R20 – Regions of Climate Action. "We do great work – we encourage sub-national governments, like states, provinces, cities, neighbourhoods, to take matters into their own hands," he explains. "We don't need to wait for the capitals – London, Moscow, Beijing, Washington... [it's] people power. Let's just do it locally. And really start fighting for a clean environment. Let's get rid of pollution, let's get rid of greenhouse gases and fossil fuels."

He's even turned his extensive Humvee collection green. He still owns four of the beasts, but they are now powered by biofuel and hydrogen. One is even being converted to electric. "My point is not to point fingers at big cars, but to point the finger at the technology inside the car." The idea, he says, is to make people feel part of the solution, not alienated by it. "I'm a fanatic about technology," he adds, "because the technology is becoming so regularly available now, we want to make the world know about it and use it."

Schwarzenegger equates it to his own experiences in bodybuilding. Choosing the discipline at the tender age of 14 – despite his police chief father wanting him to join the force – he became the youngest ever Mr. Universe six years later, in 1967. A decade on, after his move to the US, he was starring in the docudrama *Pumping Iron*, about his rivalry with future *Incredible Hulk* star Lou Ferrigno. Even now, it's difficult to contemplate just what an impact that made.

"Look at it today, 40 years later. How successful has it been? Every hotel in the world has a gymnasium. Everyone is working out with weights. Everyone is doing resistance work. Every university has weight rooms, every high school, every military installation, every fire station,

every police station... everyone is working out! So it was highly successful, the whole thing, and that's what we want to do with the environment. Bring out good footage. We didn't blame anyone [in the film]."

Of course, the one thing stopping Schwarzenegger from world domination (or at least taking a seat in the Oval Office) is the fact he was not born in America. Would he have run for president if he could? "I would've, yes, that's clear," he says. "But you can have a great impact on the world without being inside politics. The best way it works is if the public sector, the private sector and the non-profit sector all work together in harmony. That's the ideal thing. So you can attack the problems from different angles."

One thing is for certain, Schwarzenegger is self-aware enough to know that his on-screen persona has a larger-than-life caricature quality. In *Wonders Of The Sea*, he deliberately drops his iconic T2 catchphrase, "I'll be back." Certainly, it's a maxim that rather sums up his indefatigable nature. Following his time in politics, he managed to reboot





# ARNOLD SCHWARZENEGGER



**GOING STRONG**  
(top to bottom)  
Schwarzenegger  
on set with James  
Cameron for the  
original *Terminator*;  
in 2015's *Terminator  
Genisys*; as Mr.  
Universe; and in  
1977's *Pumping Iron*.  
(opposite) Scenes  
from *Wonders  
Of The Sea 3D*.



**'WHEN IT COMES TO THE ENVIRONMENT, TRUMP'S MISINFORMED, HE'S BACK IN THE STONE AGE. EVENTUALLY I HOPE WE CAN GET THROUGH TO HIM AND MAKE HIM UNDERSTAND'**



his movie career, appearing alongside other action veterans in the *Expendables* franchise as well as more intriguing films, such as 2015 zombie effort *Maggie*.

So have these words taken on more meaning than simply a throwaway pay-off line? "Not really," he shrugs, "Jim Cameron wrote it. I argued with him for hours about saying, 'I will be back.' He kept saying 'I'll be back'. He was obviously right, saying it his way, and it became one of the most used movie lines in the history of moviemaking. Actually three or four of my lines became the most used ones." He's even created a promotional bodybuilding t-shirt that reads: "Come with me if you want to lift."

In most cases, my lines have become famous because... I say it wrong!" he says, chuckling. He then proceeds to give examples of his marvellous mispronunciation, including, "It's not a tumor," (one that's inspired countless memes) from his classroom comedy *Kindergarten Cop*. "It's like the way James Cameron said... when we promoted *The Terminator*, he said at the press conference, 'What made the movie work is that Schwarzenegger actually talks like a machine!' I said,

'Thanks Jim, I don't know if I should take that as a compliment!'"

Despite the disappointment of the last outing for Arnie's cyborg, 2015's *Terminator Genisys*, there's already talk of another entry for this most indestructible of franchises – this time with Cameron back in the hot seat. With Ridley Scott returning to the *Alien* franchise, it makes sense, despite Cameron's current

pre-occupation with the *Avatar* sequels. "It is moving forward," says Schwarzenegger, who recently met with Cameron. "He has some good ideas of how to continue with the franchise – I will be in the movie."

Beyond that, Schwarzenegger is hopeful that *The Legend Of Conan* reboot will gain traction, a sort of *Unforgiven*-style take on the character 30 years on, despite reports from producer Chris Morgan that studio Universal had passed. More likely is *Triplets*, the oft-mooted sequel to *Twins* that will team Arnie with Danny DeVito and Eddie Murphy, and see the original's director/producer Ivan Reitman involved. "The script will be finished in a month," he promises.

With a team-up with Jackie Chan, *Journey To China: The Mystery Of Iron Mask*, already in the can, the Austrian Oak just keeps growing. "There are a lot of things that I've never envisioned," he says. "I did not know the career was going to go as far as it did, that I was going to have the biggest movie of the year, with *Terminator 2*, and that I would be doing comedies. Or that I would be sitting here one day and promoting an environmental movie." The legend continues...

WONDERS OF THE SEA 3D WILL OPEN LATER IN THE YEAR.



**I**t's the Total Film Annual, so you can write something nostalgic." Such was the brief for this column, and once I had got past thinking, "Hey, that's what I always do," I decided to recount five especially surreal moments the job has afforded me over the years.

## 1 DINNER WITH DARIO

Italian horror maestro Dario Argento was *Total Film*'s guest at FrightFest in 2012. Informed he loves Japanese food, I took him out for dinner: the restaurant was loud, his voice soft, his English broken, my Italian non-existent and the conversation staccato. He dropped a chopstick three times. I then dropped a chopstick, retrieved it, put it aside. Thinking the waitress had brought it, he started to use it. Afterwards he bummed a cigarette off me and coughed like a schoolkid inhaling for the first time. My 15-year-old self, who watched *Suspiria* on loop, still can't compute that night.

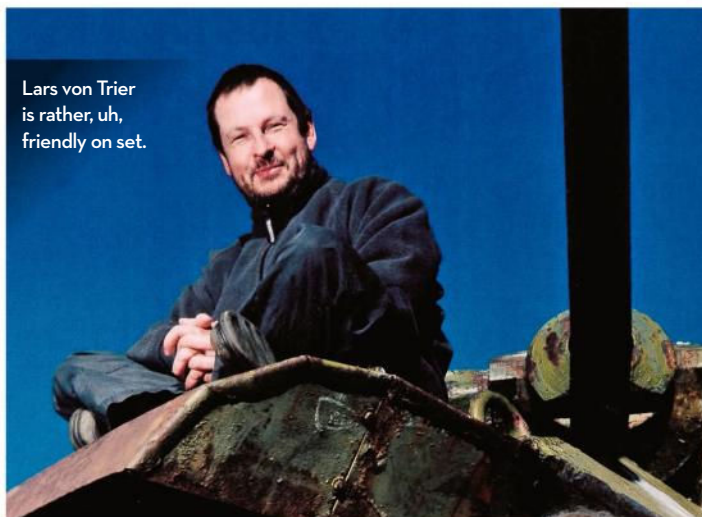
## 2 "I WILL STRIKE DOWN..."

Planning to interview Samuel L. Jackson for a silly Q&A we used to run as our back page, I was assured by the PR that he'd been fully briefed and knew what was coming. Hell no. First question: when did you last use public transport? A grouchy one-line response. Second question: what's your favourite cheese? Long silence... "Cheddar." Third question: how long is a piece of string? Eye roll, move on. Fourth question: who would win in a fight, a lion or a crocodile?

**'I WATCHED A TRAINED CAT CLIMB UP A CORPSE'S ARM AND LICK BLOOD FROM ITS NECK'**

# IT SHOULDN'T HAPPEN TO A FILM JOURNALIST

Editor-at-Large JAMIE GRAHAM lifts the lid on film journalism.



Lars von Trier is rather, uh, friendly on set.

Jackson called bullshit and that, as they say, was that.

## 3 CAPTAIN SPEAKING

Checking in my bags to fly to the *Godzilla* set visit, I was upgraded to First Class (never happened before). Once in the air, the captain emerged from the cockpit and knelt beside me. He talked admiringly of my uncle, Chris Graham. I explained that I had no such uncle. "I've probably said too much," he replied, and then added: "He looks out for you." On my flight home three days later, I was once more

upgraded, and again on my next two flights. I questioned my family, Googled Chris Graham. I'm still none the wiser.

## 4 ELTON FOR A DAY

Arriving at Zentropa's HQ in Denmark to chat *Dogville* with Lars von Trier, I spied him barrelling towards me on a golf buggy, and smiled tolerantly as he declared, at the top of his voice, that I looked like Elton John. There was a tank on the grounds, so the *TF* photographer suggested that Lars sit on it for a few snaps, to which he bellowed, delightedly, "You want me to straddle the gun so you can photograph my big cock." At the end of the day, Lars offered us Valium for the flight home.

## 5 BIEHN THERE...

My *Hostel: Part II* set visit in Prague was bizarre from the off. Each day a guy wandered the forest holding a white owl. I watched a trained cat clamber up a decapitated corpse's arm and lick blood from its neck. The FX guys insisted I stroke their prosthetic cock. And Eli Roth and crew kindly invited me out to Thanksgiving dinner, before heading to a tacky nightclub to shout at each other about '80s horror movies over pounding Eurotrash. Jumping into a minibus to screech back to the hotel, we picked up Michael Biehn en route and he insisted I feel his guns. I don't understand how or why this happened.

And that's it for this month. Sorry if it was *too* nostalgic and/or indulgent. Roll on Issue 500, when we'll organise a commemorative shoot featuring Dario, Sam and Elton, while Chris Graham will interview Michael Biehn for bodybuilding tips.

*Jamie returns in every issue of TF... For more misadventures, follow: @jamie\_graham on Twitter.*





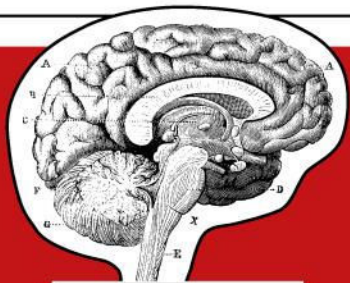


### EASY

- 1 What was the first Marvel Cinematic Universe movie?
2. Nick Fury wears his eyepatch over which eye?
- 3 Who played the title character in *Superman Returns*?
- 4 Which aptly named director helmed *The Amazing Spider-Man*?
- 5 What is the Batmobile known as in *The Dark Knight* trilogy?

### MEDIUM

- 1 Whom does Tony mistake Stan Lee for in *Iron Man 2*?
- 2 How many (officially released) *Fantastic Four* movies have there been?
- 3 Who plays our hero's birth mother in 1978's *Superman: The Movie*?



## THE TF BRAIN

# COMIC-BOOK MOVIES

*Spider-Man! Superman! Stan The Man! Test your memory in our caped quiz.*

- 4 Honey Lemon, Wasabi and GoGo are members of which super-team?
- 5 Which Iron-baddie shares a name with a 2014 Oscar-winning drama?



### HARD

- 1 Dolph Lundgren, Thomas Jane... Jon Bernthal. Who's missing?
- 2 What was the UK title of 1986's *Howard The Duck*?
- 3 Which of these movies is NOT a comic-book adap? *Road To Perdition*, *Ghost World*, *Darkman*, *Men In Black*.
- 4 Who was the first actor to play Harvey Dent on the big screen?
- 5 'No gut, no glory' was the tagline to which 2004 super-movie?

ANSWERS: Easy 1. Iron Man (2008) 2. Left 3. Brandon Routh 4. Marc Webb 5. The Tumbler Medium 1. Larry King 2. Three 3. Susanah York 4. Big Hero 5. Whiplash Hard 1. Ray Stevenson (all actors who've played the Punisher) 2. Howard A New Breed Of Hero 3. Darkman 4. Billy Dee Williams 5. The Incredibles.

## DOT-TO-DOT

# MOVIE MINDFULNESS

Join the dots for cinematic meditation.





# CINEMA'S MOST



78

With Trainspotting's Begbie, Goodfellas' Tommy DeVito and Blue Velvet's Frank Booth recently returning to the big screen for sequels and re-releases, join us for a celebration of the maddest, most unhinged and downright terrifying maniacs ever committed to celluloid...

**WORDS** KEVIN HARLEY, MATT MAYTUM,  
JAMES MOTTRAM, NEIL SMITH, JOSH WINNING

# UNPREDICTABLE NUTJO



# BEGBIE

## TRAINSPOTTING (1996)

Robert Carlyle based Irvine Welsh's psycho on "three or four" people he knew ("All in jail") and viewed him as a closeted gay man. A smart-casual, city-centre wacko who'll grab a knife or pool cue if he thinks you're looking at him funny, Carlyle's ticking time bomb of random-fire, repression-fuelled rage terrifies because he's so plausible. "Ye ken me"? Alas, we do.

**MADDEST MOMENT** Even getting the beers in means trouble when Begbie's around. When a chap apologises for jostling him at the bar, Begbie isn't appeased. "No sorry enough for being a fat cunt," he reasons. Then rams his glass into the geezer's kisser.

## NORMAN STANSFIELD

LÉON (1994)

Jean Reno's title character may be the paid assassin, but it's Gary Oldman's gloriously OTT DEA agent that takes the madman trophy. Sharply suited, this pill-popping, classical music-loving detective is not exactly the sort who abides by the letter of the law.

**MADDEST MOMENT** "I like these calm little moments before the storm," he says, cracking a pill in his gob before going on a shotgun-killing spree. "It reminds me of Beethoven."



## MR. BLONDE

RESERVOIR DOGS (1992)

The loosest cannon in a combustible bunch, this sharp-suited savage cost Michael Madsen some *Free Willy* fans: "The parents are like, 'Don't go near that guy!'"

**MADDEST MOMENT** Stuck In The Middle With You'. A straight razor. So tense you don't notice everything graphic happens off-screen.



## BELLATRIX LESTRANGE

HARRY POTTER V-VIII (2007-II)

"She's innately a child," said Helena Bonham Carter of her dark witch's zero-conscience mood swings. And she doesn't brush her teeth properly.

**MADDEST MOMENT** Bellatrix's "girl to girl" conversation with Hermione leaves nasty scars. Such a scream...



## DON LOGAN

SEXY BEAST (2000)

Ben Kingsley brings Iago-esque reserves of whip-taut rage and steaming jealousy to his tight-coiled psychogangster: a small man with a volcano inside.

**MADDEST MOMENT** "Gerrup, you cunt." Logan winds himself up to give Ray Winstone's Gal a typically sweary alarm call.



## AMY DUNNE

GONE GIRL (2014)

*Seven's* John Doe has his scrapbook, while Amy Dunne has her diary. *Fight Club's* narrator destroys something beautiful, while Amy kills myths of happy coupledom. Wielding a pregnancy test like a knife and operating with psycho-surgical improvisational poise, Amy is David Fincher's slickest self-creating sociopath.

**MADDEST MOMENT** Rosamund Pike practised with a box-cutter on a pig carcass to perfect Amy's sharpest cut. Job done: she times and targets a just-climaxing Desi's throat to lethal perfection. Cold.

# BS





## MARGARET WHITE

*CARRIE (1976)*

Piper Laurie left semi-retirement and went for “preposterous” (her words) broke to play Carrie’s mum: a shock-haired Bible-wielder oozing puritanical toxicity.

**MADDEST MOMENT** “We’ll pray...” A tender post-prom moment dies as Margaret stabs Carrie in the back.



## BILL ‘THE BUTCHER’ CUTTING

*GANGS OF NEW YORK (2002)*

Daniel Day-Lewis relishes every murderous note of Scorsese’s dandy psycho, a waywardly accented colossus with beastly tendencies.

**MADDEST MOMENT** “Rib or chop? Loin or shank?” The Butcher taunts, tenderises and terrorises Leo DiCaprio.



## ‘MA’ KATE BARKER

*BLOODY MAMA (1970)*

Loosely based on the real life of matriarchal monster ‘Ma’ Barker, Shelley Winters excels as the bank-robbing, sexually gluttonous mum-of-four.

**MADDEST MOMENT** The final shoot-out, as she shrieks, cries and sprays Tommy gun bullets at the cops.



## MAX CADY

*CAPE FEAR (1991)*

Robert De Niro’s turn as lawyer Nick Nolte’s tormenter makes Travis Bickle look like Bambi. A tattoo-sprawled, philosophy-spouting, cigar-chewing, aggressively ripped rapist, he’s an Old Testament embodiment of vengeance turned animalistic. And he makes a right racket at the cinema.

**MADDEST MOMENT** Described by director Martin Scorsese as the grim truth of “aggravated sexual battery”, the bit where Cady chews a chunk from Illeana Douglas’s legal clerk’s cheek might be beyond words.

## PETER LOEW

*VAMPIRE’S KISS (1988)*

In a career forged in the nuthouse, Nicolas Cage has never been madder than this cult comic-horror – playing a literary agent who loses it when he starts to believe he’s been bitten by a vampire after a one-night stand.

**MADDEST MOMENT** Take your pick! From eating a live cockroach to trashing rooms to running through the streets shouting “I’m a vampire!” with fake plastic teeth, he’s one trip to Tesco’s short of a picnic.



## PATRICK BATEMAN

*AMERICAN PSYCHO (2000)*

Egotistical, manicured, image-obsessed... and those are Patrick Bateman’s good qualities. An investment banker with a tenuous grip on reality, Bateman suffers from hysterical, murderous hallucinations that may or may not be happening for real. A sure sign of his mania? He loves Phil Collins.

**MADDEST MOMENT** “Not the face!” Bateman gets angry when – naked, blood-smeared and chasing Christie (Cara Seymour) with a chainsaw – she has the audacity to fight back by kicking his psychotic schnoz.





# JACK TORRANCE

## THE SHINING (1980)

Kubrick ditched much of Stephen King's backstory for this teacher-turned-caretaker – instead we have the simple story of a family guy teetering on the edge, his sanity crumbling as the ghosts of the Overlook Hotel consume him. **MADDEST MOMENT** Axe. Door. Maniacal grin. In one of cinema's defining fright scenes, Jack hacks away at a bathroom door to get at wife Wendy (Shelley Duvall). An icon is born.



## ASAMI YAMAZAKI

AUDITION (1999)

Eihi Shiina's ex-ballerina seems fragile, until she's duped romantically by ageing widower Aoyama and her secrets (and tools) emerge.

**MADDEST MOMENT** "Kiri kiri..." Audience pressure points located as Asami inflicts lingering acupunctural revenge on Aoyama.



## TOMMY UDO

KISS OF DEATH (1947)

In his debut role, Richard Widmark gained an Oscar nom for this psychopathic killer out for revenge against Victor Mature's ex-con.

**MADDEST MOMENT** Binding an informant's mother to a wheelchair and pushing her down the stairs to her death.



## DAVID

THE GUEST (2014)

Downton's Dan Stevens reveals his dark side as a seemingly perfect stranger whose benevolent house call masks a deadly agenda.

**MADDEST MOMENT** Ruthlessly despatching four teenage bullies with a broken bottle, a pool cue and a fireball.





## PINKIE BROWN

*BRIGHTON ROCK (1947)*

Forget what you might remember about cuddly old 'Dickie' Attenborough; the late, great *Gandhi* director made his name in this John Boulting-directed take on Graham Greene's novel, playing the small-time hoodlum who runs a protection racket around Brighton race course.

**MADDEST MOMENT** Kicking off his plan to kill his own girlfriend Rose by entering a recording booth and cutting a disc with a message drenched in bile: "I hate you... you make me sick."

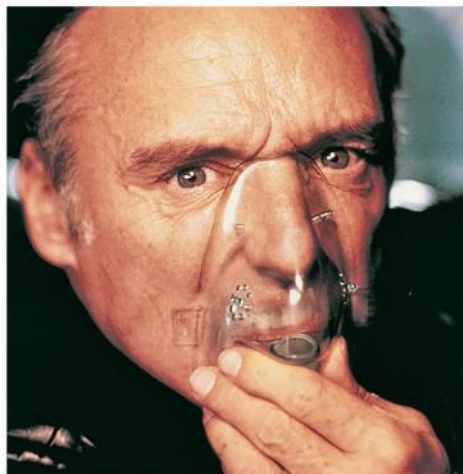


## FRANK BOOTH

*BLUE VELVET (1986)*

Dennis Hopper became Hollywood's favourite villain after his career-reviving role as Booth, a howling banshee of ire and vice whose every utterance comes packing an f-word. Kyle MacLachlan isn't kidding when he calls Frank a "very sick and dangerous man".

**MADDEST MOMENT** "Baby wants to fuck!" Introductions don't get more shocking than Hopper's initial appearance, storming into Isabella Rossellini's apartment to commit a violent sexual assault fuelled by amyl nitrate.



## RICHARD GECKO

*FROM DUSK TILL DAWN (1996)*

George Clooney has enough on his plate without a psychotic brother who likes to rape and murder when done robbing banks.

**MADDEST MOMENT** Richie very much imagining that hostage Juliette Lewis has asked him to perform an unlikely favour.



## BABY JANE HUDSON

*WHAT EVER HAPPENED TO BABY JANE? (1962)*

Bette Davis seethes and scowls through cruel close-ups as a resentful ex-child star torturing disabled sister Blanche.

Scenery? Devoured.

**MADDEST MOMENT** "You know we got rats?" Guess what Jane's got Blanche for lunch...



## THE JOKER

*THE DARK KNIGHT (2008)*

Some men just want to watch the world burn. And scream. And cower. Like the Joker, a grinning loon with a pathological addiction to chaos.

**MADDEST MOMENT** The pencil in the eye gag is brutal but the hospital scene is hard to beat for pure destructive delirium.



## J.D.

*HEATHERS (1988)*

Christian Slater turns high school into die school as a gun-toting rebel with a cause: to make bullying girls pay.

**MADDEST MOMENT** Blowing himself up in the climactic scene, just to light a cigarette for Winona Ryder.

## ANNIE WILKES

*MISERY (1990)*

"I'm your number one fan," Annie (Kathy Bates) tells author Paul Sheldon (James Caan) after rescuing his mangled body from a car wreck. Luckily, she's a nurse. Unluckily, she's crackers, chaining Paul to a typewriter and forcing him to revive her favourite character...

**MADDEST MOMENT** Enraged when she discovers Paul has been sneaking out of his room, Annie ensures he's bed-bound for good by (wince) hobbling him with a sledgehammer.



## HAYLEY STARK

*HARD CANDY (2005)*

Ellen Page had male filmgoers crossing their legs in discomfort as a teen vigilante with a penchant for predators.

**MADDEST MOMENT** Performing a mock castration ("Right or left testicle?") on Patrick Wilson's suspected paedophile.





# TOMMY DEVITO

GOODFELLAS (1990)

Thomas DeSimone, the basis for Joe Pesci's character in Scorsese's gangster classic, was a trigger-happy fruitcake who once gunned down an innocent pedestrian because he could. Small wonder his screen alter-ego's so hard to call, flipping on a dime from jocular braggadocio to a rage-fuelled maniac who thinks nothing of paying his mother a visit en route to a burial.

**MADDEST MOMENT** "Funny, how? How am I funny? What the fuck is so funny about me?" Largely improvised, Tommy's foul-mouthed attempted fake-out of Ray Liotta's Henry Hill leaves the latter perilously close to the same grisly fate that awaits Michael Imperioli's Spider.



An understated  
Harvey Keitel  
in *Mean Streets*.



IS IT JUST ME...

# OR ARE THE BEST PERFORMANCES THE UNSHOWY ONES?

asks Philip Kemp

**A**lex Ross Perry's searing psychological drama, *Queen Of Earth*, got plenty of appreciative reviews when released a few months ago. One critic even described it as *Repulsion* remade by Ingmar Bergman.

But as far as the acting was concerned, most of the plaudits went to Elizabeth Moss as Catherine, the troubled young woman driven close to total breakdown after her adored father has died and her boyfriend has dumped her. Moss, weeping, raving and debasing herself in the urgency of her emotional need, certainly acted up a storm.

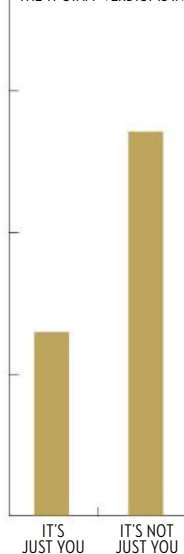
For me, however, the standout performance was actually Katherine Waterston as her friend Virginia, watching Catherine fall apart with

a mixture of pity, bemusement and more than a touch of schadenfreude.

It's Waterston who, I reckon, holds the film together, allowing Moss to dig into the messy depths of hysteria without fracturing the narrative flow. And it's far from the first time this has happened. With Scorsese's *Mean Streets*, Robert De Niro's screen career took off as the dangerously out-of-control Johnny Boy; it took his co-star, Harvey Keitel, quite a while longer to establish himself. Yet it's Keitel's far less showy performance as the conflicted Charlie that provides the bedrock on which De Niro can cavort.

Or again, take the peerless Ealing black comedy *Kind Hearts And Coronets* (1949). Alec Guinness's eight-fold role as the entire D'Ascoyne clan predictably picked up the accolades;

OFFICE-OMETER  
THE TF STAFF VERDICT IS IN!



and yes, it's a tour de force. But what dominates the film is the cool, urbane voice-over narration of serial killer Dennis Price, suavely murdering his way to the dukedom.

King of the minimalist actors was Robert Mitchum. Check out the scene in *Cape Fear* (the 1962 original, not the Scorsese remake) where Gregory Peck, whom Mitchum's hassling, gets his friend the sheriff (Martin Balsam) to lock him up. A fast-talking Southern lawyer (Jack Kruschen) shows up to get his client sprung. All four sit round a table. Peck talks, Balsam talks, Kruschen talks a lot. Mitchum says not a word, doesn't move a muscle, barely shifts his eyes. And he steals the entire scene. Now that's acting. Or is it just me?

Share your reaction at [www.gamesradar.com/totalfilm](http://www.gamesradar.com/totalfilm) or on Facebook and Twitter.

## LAST MONTH SHOULD WE STOP USING 'FANFICTION' AS A PUTDOWN?

**SAMANTHA JOHNSON**

Yeah, I've read some fantastic fanfic and seen some really shitty movies.

'capepunk': superhero films based in reality.

**PIYA MAYHEW**

I always felt that - like much of 'geek' culture - those that look down on

it don't have much experience of it.

**S#**

'Fan fiction' should never be used as a put-down, ever. It's all about quality.

There are some incredibly well executed fan films and stories out there (some even manage to trump their officially licensed counterparts). Writing is hard, hard work

and props to any fan (paid by Marvel et al or otherwise) that can pull off a captivating story.

**AARON HUGHES**

It's just you.





Having reunited with David Lynch for the new *Twin Peaks*, Dern's next stop is *Star Wars*.

effects supervisor] Dennis Muren was on the set every day going, "OK, let's try this... Shall we use this camera?" They were literally pioneering a medium. It was crazy when I saw the finished movie. I literally screamed. I watched it on a big screen at Universal with the cast and Steven, who brought us popcorn. My popcorn was all over Steven within 20 minutes.

**You've also fearlessly portrayed sexuality in several films, most notably in *Rambling Rose*, for which you were Oscar-nominated...**

I wouldn't say I've always been comfortable in terms of what I had to do but I cared about the content and I cared about the filmmaker and making sure their vision was honoured. *Rambling Rose*... I was very young and it was sexualised but it was *about* women being misrepresented and punished for their sexuality. I feel proud of how complicated it was. I don't think you could make that movie now.

**American cinema is often considered afraid of sex...**

I have this film coming out with Woody Harrelson, *Wilson*, and our love story has a real energy in it. It's interesting rediscovering sexuality in your mid-forties versus your early twenties, because that's also something that is not examined in American cinema. To see women owning sexuality is quite deliciously fun.

**And then there's *Star Wars: The Last Jedi*. Can you say anything?**  
No!

**OK, at least tell us if you were a fan growing up...**

I really was. The original film was a huge deal for me. I fell madly in love with it. I watched the first three. I wasn't a science-fiction fan but *Star Wars* was an emotional journey. And Yoda meant so much to me. Like E.T., he's this iconic guru that represents peace, or listening to self. It was really profound to me. So to be a part of that world has been one of the great experiences. I can't wait until I can tell my children about it. At the moment they're like, "Really? You're seriously not going to tell us who you are?" **JG**

STAR WARS: THE LAST JEDI OPENS LATER THIS YEAR.

## THE HERO

# LAURA DERN

David Lynch's muse is off to a galaxy far, far, away...

**D**aughter of actors Bruce Dern and Diane Ladd, Laura Dern grew up on movie sets before announcing herself as a mesmerising screen presence playing Sandy in 1986's *Blue Velvet*. She's since worked with directors such as Spielberg, Eastwood, Altman and more, and is now re-teaming with David Lynch in *Twin Peaks*, plus has a top-secret role in *Star Wars: The Last Jedi*...

**You've worked with Lynch three times and you're now in his new series of *Twin Peaks*...**

I'm not in a position to talk about it! All I can say is that I know that David is doing something extraordinary. It's incredible every time I get to work with him, but this is so iconic. My experience with him is always the same: he *invents* film. And that's what he's again done here – invented a film in segments.

**Your character in *Blue Velvet*, Sandy, doesn't witness the madness. Did you realise just how 'out there' the film would be?**

I didn't. I was 17 and I had fallen in love with *The Elephant Man*, and then I watched *Eraserhead* and thought it was just the wildest of brilliant things imaginable. So I was certainly aware of David's gift, but I couldn't imagine... [shakes head] Now the film seems so radical to me, but seeing it at that age,

my friend was just doing something super-cool. [laughs]

**When did you last watch *Wild At Heart*?**

Not in a while, but I love it. Recently some women posted imagery from the movie and referred to my character as one of the female icons they want to remember. They said, "She was the original badass!"

**How was it roaming *Jurassic Park*, with CGI techniques being birthed before your eyes?**

We all walked through it together – Steven [Spielberg], Stan Winston, the cast, the crew, and Industrial Light & Magic. We were all going, "Hmmm, how are we going to do this?" [Visual



### PEAKS PRACTICE

(Top to bottom) Dern with Robert Duvall and Lukas Haas in *Rambling Rose*; with Kyle MacLachlan and Isabella Rossellini in *Blue Velvet*; and admiring CGI dinos in *Jurassic Park*.

**'I'M PROUD OF RAMBLING ROSE. I DON'T THINK YOU COULD MAKE THAT NOW'**



# MASTERCLASS



86



# HOW TO... WRITE A SCREENPLAY

Screenwriter extraordinaire **Jane Goldman** has shaped the stories of everything from *Kingsman* to *Kick-Ass*, *The Woman In Black* to *X-Men: First Class*. Next up: gory chiller *The Limehouse Golem* and a *Total Film* masterclass in how to turn screenplay dreams into blockbuster reality. Take note...

WORDS MATT MAYTUM

## ADMIT IT – YOU’VE THOUGHT ABOUT WRITING A SCREENPLAY.

Anyone with a vague knowledge of film and a reasonable proximity to a laptop has probably contemplated churning out their own script. But do you have what it takes?

Meet Jane Goldman, one of Britain’s most successful screenwriters thanks to her work on varied, genre-busting blockbusters (starting with 2007’s *Stardust*). Though she admits to having had no formal training, she’s currently busier than ever, having recently written *Miss Peregrine’s Home Of Peculiar Children* for Tim Burton, penned *Kingsman* sequel *The Golden Circle* for regular collaborator Matthew Vaughn, and teamed-up with George R.R. Martin for a top-secret *Game Of Thrones* spin-off.

Her next project to hit screens is *The Limehouse Golem*, a grisly slice of Victoriana starring Bill Nighy and Olivia Cooke. Like her previous work, it plays with conventions, and is adapted from a celebrated source – adaptations being something of a Goldman specialty – in this case, Peter Ackroyd’s 1994 novel *Dan Leno And The Limehouse Golem*.

Having honed her craft as a journalist and author, Goldman was an established writer before *Stardust* led her to screenwriting. “It was just this lovely combination of everything that I loved about writing,” she tells *Total Film*. “It had all the structure that I loved and had spent many years enjoying. It also had the fun and childlike feeling of making stuff up!” Fancy following in her footsteps? Here’s the Goldman standard writing tips and essential advice on crafting a winning screenplay...



## THE WRITE STUFF

"I think it helps to have a lot of stamina. You do have to keep at things, and really put the time into it. I think people don't often think about that. The creative part is great fun – making up stories. Everyone loves that. But there's the long, technical structuring and polishing that is not to everyone's taste."

"You need to have the imagination element that you have in the arts, but I definitely think it helps to have a very technical mind and a sense of the engineering of it all – that thing of realising why things are working when you're watching movies, which kind of does ruin watching other movies in some ways. [laughs] But it's the understanding of how those parts [work]; it's analysing. 'Oh, I'm crying now, but it's because of this.' It's definitely somewhere between an art and a science."

"There are certainly creative elements that can't be taught. I mean, you can't teach someone to have good ideas. But you can definitely learn how to structure things and use structure to create emotion. You can definitely learn how things work."

## STUDY UP

"Before [my first screenplay] *Stardust*, I had been approached by a publisher, asking if I wanted to write a novel. Because there didn't seem to be many books on the structure of novels but loads on screenwriting, I actually wound up reading the classic [screenwriting] ones back then."

"I must have read a bunch of books on screenwriting, and I went to a few seminars. There was one really great [seminar], which I always recommend to everyone: it's called *Beyond Structure* [by David Freeman], which was all these really interesting observations about what makes individual scenes in films really special. Even though I was there with a view to figuring out how to write a novel, the whole time I was thinking, 'Actually, screenwriting sounds like it's really fun.'"

### OFF THE PAGE

Goldman's next project to hit cinemas will be *The Limehouse Golem* (below); *Kick-Ass* (right) was her first collaboration with Matthew Vaughn.

## ADVICE WORTH TAKING

"The most useful writing advice that I now pass on to anyone who ever asks me is from a book on writing called *Bird By Bird* by Anne Lamott, which I really, really recommend. She has a whole chapter called 'Shitty First Draft'. The idea is to basically forgive yourself and just tell yourself, 'Look, this first draft is going to be shit, but I'm just going to finish it.'"

"Because what most people tend to do – particularly with screenplays – is they'll just keep rewriting the same 30 pages. Then you wind up with an unfinished screenplay. In a nutshell, the general advice I give to people is: don't go back and edit while you're writing. Write all the way through to the end."

"So if I've decided halfway through that actually this person's dad should be dead, but I've already written a dad – rather than going back and removing the dad, I just make a note and say, 'Oh yeah, the dad is dead.' And when I finish the whole draft, I'll go back and kill the dad. It's such a game-changer."

## STAY ON TARGET

"Set yourself a daily target, and not a ridiculously ambitious one. Reach for a daily target that you can probably exceed on a good day, and then you can buy yourself days off, or, more likely, just bank them because you'll have days when you won't get there."

"I'd say five pages a day is a really reasonable target to set yourself. I mean, if you're on a stupid deadline, then you set yourself as many pages as you basically have to do. Like, when I was doing *X-Men: First Class*, we had so little time. I think my target then was 10 pages a day, and sometimes more because it just had to be finished."

"I remember [*Stardust* author] Neil Gaiman once saying a really cool thing as well: even if you just wrote one page a day – you know, if you've got another very demanding full-time job – it wouldn't take that long to actually have a finished script."

## MAKING PAPER

"If you just think about it in terms of professional sports, it's the same as that. If you play professionally for the local football team, it's not going to pay you a fortune, but you can live on it. But it's not something where you can write in and apply. Someone has to notice that you're capable of doing the job, and then give you a job, which is annoying. But that seems to be the case for a lot of fun jobs, I guess."

"A lot of people want to know the easiest way to get into screenwriting. I genuinely believe the answer is writing a novel. Not that that's how I got into it – I didn't at all. The interesting thing is, some studios are so keen for fresh material all the time, people are reading every novel that comes out. It's comparatively a lot harder to get a screenplay onto somebody's desk, weirdly."

"Another thing I would say is: screenwriting competitions are really good. Because if you can write a letter to a good literary agent and say, 'I came first in this quite prestigious screenwriting competition. Will you read my thing?' then you're off to the races."







## THE ADAPTATION GAME

"It depends on what you're adapting; they're all really, really different. To use *The Limehouse Golem* as an example, that was a novel that I had loved for years. When I said 'I'm adapting it' [to people who had read the book], they're like, 'How the fuck are you going to do that?'"

"Because the book plays a huge, great trick on the reader that really only works in print, but I really loved the challenge of that. I wanted to see if I could keep the thrill that I had when I was reading the book. I wanted to see if I could find the cinematic equivalent of that, so that adaptation was necessarily very different."

"And then there was *Kick-Ass*, which was four issues, and it wasn't finished yet. [The comic's writer] Mark Millar had a little page where he talked about where it was going, but Matthew [Vaughn, director] really wanted to start work on it. So actually, that ended up being very collaborative, rather than straightforward."

"With *X-Men: First Class*, there was a comic called *First Class*, and obviously there's the X-Men who are characters created by other people, but that story was not actually taken from any arc of the comics. With something like *The Woman In Black*, actually, that was interesting because it's a perfect story and it translated perfectly. But if you translate it exactly, it would have been very short, because it's a novella. It was a matter of seeing in what ways you could augment it and what else could go in that would be interesting and true to the spirit of it. Every adaptation is different, but it's a process that I absolutely love."

## MY (NOT SO) PRECIOUS

"Filmmaking is a team sport. You have to be a team player. You definitely can't be precious. The only time when it's frustrating is occasionally when someone will ad-lib something because it maybe feels more natural to them, but it changes the meaning completely."

"Anything that makes things better, I'm thrilled. If an actor does a funny ad-lib, I'm only ever grateful, because people might think I wrote it."

"Some directors really like to have a writer on set, and others don't mind one way or another. It's interesting working with Tim Burton [on *Miss Peregrine's Home For Peculiar Children*], because his planning is so meticulous that I don't think he changed a single thing. He really did not need a writer on set at all. It's extraordinary."

"I don't think a writer who was precious would last long, because writers are famously not ever really considered the most important person on a film set. If you're precious, you would not last long in the industry."

## SCREEN PLAY BY PLAY

The average script length is 110-120 pages, with one page roughly equal to a minute of screen time.

The most expensive script ever sold was *Déjà Vu* by Bill Marsilii and Terry Rossio – in 2005, it went for \$5m, trouncing Shane Black's record of \$4m for *The Long Kiss Goodnight*.

Back in 1900, screenwriter Roy McCardell was paid \$15 (the equivalent of \$432 accounting for inflation) to write 90-second 'scenarios', an early version of a script.

A 'spec script' is a screenplay written for free by a writer who will then attempt to sell the finished script to a studio, producer or production company. *Good Will Hunting*, *Butch Cassidy And The Sundance Kid* and *Thelma & Louise* were all spec scripts.

Studios often request a 'beat sheet' from scriptwriters. This is a breakdown of a script's main story beats, i.e. its big events. Numerous beat sheets can be created as the script goes through rewrites.

Bidding wars between competing parties often occur when a script is 'taken out wide', meaning all the major Hollywood players have been sent the script by an agent. A bidding war will often lead to a high six-figure deal.

Scripts can be as verbose or as sparse as you like. Stanley Kubrick's were lean and dialogue-driven, while Shane Black's scene descriptions are peppered with jokes. Tarantino's scripts go into great detail regarding shot composition, types of lenses and soundtrack ideas.

## USE IT OR LOSE IT

"The polishing and editing stage, after you've done your first draft, is where the actual writing bit all happens. That's where it becomes something that's good."

"And I think as a general rule – and actually, this is in all of the screenwriting books and seminars, but it is good advice – is if you look at everything, and ask yourself about every element of the script: would the script still work without this bit? Whether it's a line of dialogue or a whole character or scene."

"If it works [without it], you have to really seriously think about throwing it away. And that can be a really brutal thing to realise. It's like, 'Oh shit, we don't actually need this scene. I love this scene, but it'll still make sense without it, and it should probably go.'"

THE LIMEHOUSE GOLEM AND KINGSMAN: THE GOLDEN CIRCLE ARE OUT NOW.





## CAN WE TALK ABOUT...?

# SHARED UNIVERSE FATIGUE

Are studios so eager to mimic Marvel's franchising success that they're forgetting individual films must also impress in their own right?

**A**s new worlds of gods, monsters, superheroes, car fetishists and more monsters open up, does the box-office wobble of *The Mummy* indicate mixed audience feelings about shared universes? In Universal's latest bid to revive its monster stable, Sofia Boutella's bandage fetishist Ahmanet struggles to resurrect her dead lover through the body of Tom Cruise. Spoiler: she doesn't wholly succeed. And, in less spoiler-y business, Universal's bid to revive its vintage monsters is off at a wobble, too.

Slated by most critics (Rotten Tomatoes score: 15 per cent), plus under-performing audience-wise (worldwide box-office count as *Total Film* went to press: \$385m), *The Mummy* crystallises questions currently surrounding Hollywood's shared universes. Movie properties from Themyscira to Jakku to Skull Island are muscling in on the shared-universe game; plus, there's even talk of *Transformers*/*Fast And The Furious* universe extensions. But is what's

good for the Hulk necessarily good for the Hunchback of Notre Dame?

In retrospect, Universal's decision to use *The Mummy* as a vessel for its 'Dark Universe' launch (ignoring 2014's *Dracula Untold*) perhaps failed to recognise the battle its monster faced. After Brendan Fraser's *Mummy* series stiffed on its third instalment, matters mummified needed a credibility boost. Other Universal monsters may have sullied the studio's rep, too, such as 2004's *Van Helsing* and 2010's *The Wolf*

*Man*. But how could the *Mummy* stand out when forced to fight for screen space with Russell Crowe's potion-glugging Dr. Jekyll and other Easter egg-y teasers: lagoon creature's hands, vampire skulls?

True, Universal has precedents in monster mash-ups; consider films such as 1943's *Frankenstein Meets The Wolf Man*. But the studio's vintage



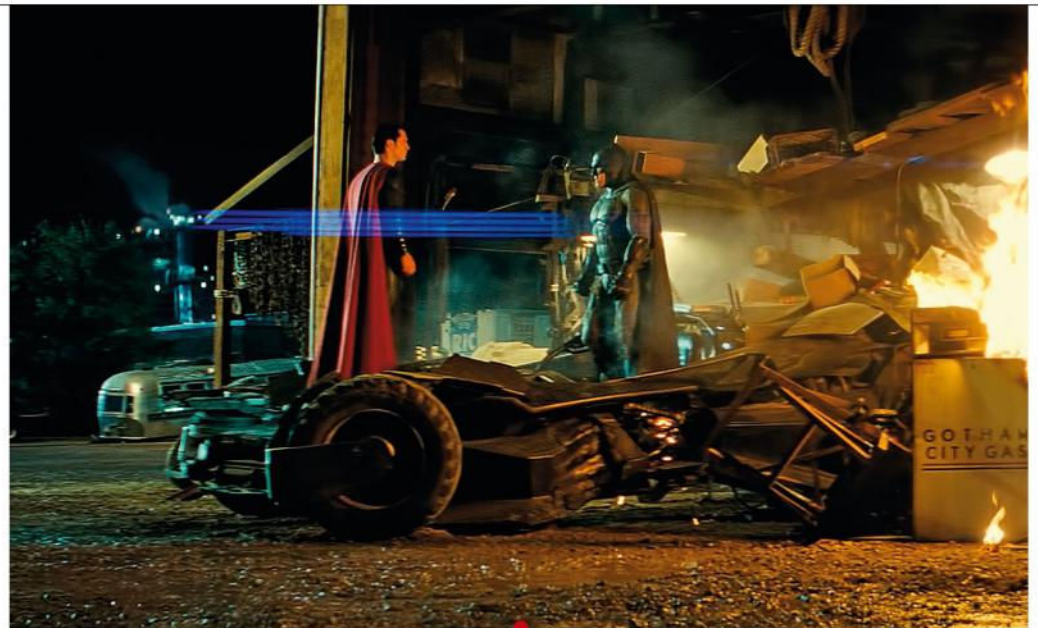




**UNIVERSAL APPEAL?**  
Jake Johnson, Annabelle Wallis and Tom Cruise in *The Mummy*.

mash-ups arrived after their first monster cycle had time to impress, and then hardly matched up to their predecessors: state your preference, *Bride Of Frankenstein* or *House Of Frankenstein* (1944)?

If Universal's own precedent advises caution rather than quick world-building, so do other universe-seeders. *Batman V. Superman: Dawn Of Justice*, *Suicide Squad* and *The Amazing Spider-Man 2* lumbered with the strain



Universal's monsters might not: the shock of the strange can be diluted when the screen heaves with familiar monsters.

Yet even Marvel has registered consistency's cost with a set of tropes to swing on: one-note villains, city-trashing climaxes, hero cameos – does Spidey's MCU *Homecoming* need to double as *Iron Man 4*? And while *Ant-Man* was fun, it showed how unique voices can struggle behind the scenes in shared universes. "I wanted to make a Marvel movie but I don't think they really wanted to make an Edgar Wright movie," remarked Edgar Wright, asked why he and Marvel split.

Perhaps something similar occurred with the *Star Wars*-iverse's Han Solo spin-off. The decision to replace *Lego Movie*/21 *Jump Street* wags Phil Lord and Chris Miller with Ron Howard as director looks like a case of pursuing a safe pair of hands rather than a distinct voice. As for *The Mummy*,

#### JOINING FORCES

(above) Henry Cavill and Ben Affleck in the misfiring *Dawn Of Justice*; *Kong: Skull Island* (below) was the second film, after 2014's *Godzilla*, in Legendary's new 'MonsterVerse'; (below left) could a *Transformers*/*Fast And The Furious* mash-up be next?

those other films anyway. But a range of full-bodied flavours can seem to be the price of shared-universe films. Tonal flavours are rigorously policed to avoid risks of contradiction; so is the connective plot tissue. When one recent film offered a smarter alternative, it also walloped *The Mummy* at the box office: *Wonder Woman*'s low-key shared-universe nods gave Gal Gadot room to excel.

In fairness, Bill Condon's incoming *Bride Of Frankenstein* intrigues. Plus, Kurtzman has declared an interest in smaller-budget films, which might offer room for director-driven work. Imagine Robert Eggers (*The Witch*) reviving the fog-soaked fear and folklore of *The Wolf Man*, or Ana Lily Amirpour (*A Girl Who Walks Alone At Night*) visiting the surreal depths of *Creature From The Black Lagoon*. If shared universes are to thrive, the key to stretching their frontiers might be daring individual films. Yet if studios put the bigger picture first, will audiences ever see the trees for the woods? **KH**

## 'IS WHAT'S GOOD FOR THE HULK NECESSARILY GOOD FOR THE HUNCHBACK OF NOTRE DAME?'

of trying to combine taut stories with piled-up characters and seeds for universe-growing spin-offs.

Although Marvel's model is the one studios want to emulate, other studios seem to have ignored Marvel's relative stealth approach. The MCU gave audiences time to warm to Iron Man, teasing the Avengers discreetly. Plus, Marvel Comics' soap opera-ish nature suits the format in ways that

the deployment of writer/producer (predominantly) and Dark Universe architect Alex Kurtzman as director, rather than a more experienced helmer, indicates an emphasis on the universe over individual films.

True, *Star Wars* producer Kathleen Kennedy's approach worked for *The Force Awakens* and *Rogue One*, so Solo's outing shouldn't be written off. And he always occupied the same universe as









# *Lady Killers*

An award-winning feminist cannibal movie with meaty themes, **RAW** is the latest female-directed nightmare movie to wow audiences. Total Film chews the fat with writer/director Julia Ducournau and meets the other women who are changing horror.

WORDS Jamie Graham



# A

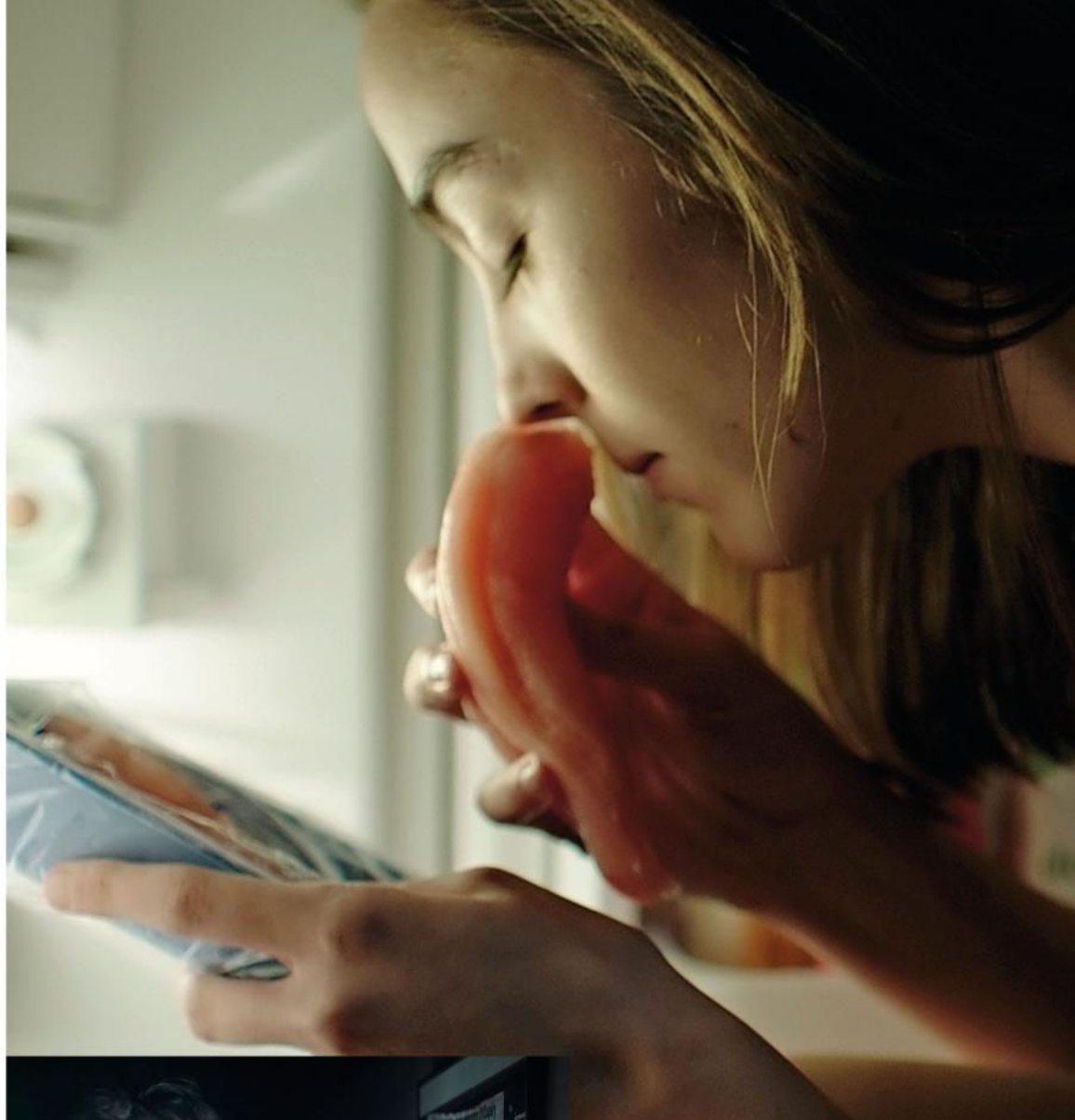
French cannibal movie, you might think, is an acquired taste, especially one that attracted screaming headlines as paramedics tended to fainting punters during its showing at the Toronto Film Festival. And yet Julia Ducournau's *Raw* has also attracted raves and gongs wherever it's travelled, including the Fipresci Prize, awarded by international critics to recognise enterprising filmmaking, at the Cannes Film Festival, and the Sutherland Award for outstanding first feature at the London Film Festival.

So how is it that Ducournau has taken a sub-genre so icky it's long appealed to only the most rabid gore hounds, and made it into an irresistible feast for mainstream viewers and bourgeois critics – all while retaining enough red meat, gristle and bones to mix it with the likes of *Zombie Flesh Eaters* or *Cannibal Holocaust*?

The answer, of course, is to locate the soul beneath the meat. The tale of 16-year-old Justine (Garance Marillier), a vegetarian who arrives at a veterinary college already attended by her big sister Alexia (Ella Rumpf), *Raw* serves up a series of savage initiation rites as Justine and the other fresh(wo)men seek to find their place in the world. One of the hazing rituals, to chow down on raw rabbit liver, awakens in Justine a carnivorous hunger that quickly escalates until it can only be satiated by human flesh. More meaty still are the themes: coming of age, sisterly bonds, femininity, burgeoning sexuality, identity.

"I really thought that if I chose cannibalism as the topic for my movie, it was only interesting if we could understand the cannibal, if we were in her shoes," says Ducournau, sitting in a London hotel in motorcycle jacket and jeans. "Audiences are going to feel for her loneliness, and be as horrified as she is."

Full of yearning and heartache, *Raw* is closer in its emotional make-up to a vampire movie or ace werewolf



**MEAT AND GREET**  
(top) Garance Marillier's Justine takes a fresh approach to student cuisine; and (above) with her sister Alexia, played by Ella Rumpf.

coming-of-ager *Ginger Snaps* than, say, meat-munching gut-churners such as *The Texas Chainsaw Massacre*, *The Hills Have Eyes* or *Cannibal Ferox*. And why not? If anything, such fervour of feeling is more apt in a cannibal movie than a vampire film: "The cannibal belongs to humanity, it is not supernatural, it's part of all of us," says Ducournau. "We don't do it because we have a moral canvas. But we could. There's such a denial about what humanity really is."

***'I'm obsessed with bodies, with mortality and with the ego'***  
Julia Ducournau

So while most cannibal movies take fear of the 'Other' to repugnant extremes, exhibiting little interest in humanising their monsters, *Raw* seeks to highlight that the 'Other' is deep inside us all. It's a technique that powers Shelley's *Frankenstein* and Stevenson's *Strange Case Of Dr. Jekyll And Mr. Hyde*, but one rarely applied to cinema's flesh-eaters. Therein lies *Raw*'s power, for it is by weighing the contents of Justine's heart and rummaging deep within her guts that Ducournau can lay out the components of the human condition on a slab, ready for a rigorous autopsy.

"I'm obsessed with bodies, with mortality, with identity and with the identity of the ego compared to the integrity of your body," she explains, grinning at the memory of how she made Marillier and Rumpf watch all of David Cronenberg's early body-horror movies before filming began. "And I wanted to convey feminism."

This last is vital. *Raw* explores the love-hate dynamic between sisters Justine and Alexia, and goes to great pains – literally, in a waxing scene that's harder to watch than anything else on show – to represent the female





*The Babadook* (Jennifer Kent), *Soulmate* (Axelle Carolyn), *Dark Touch* (Marina de Van), *Chained* (Jennifer Lynch), *A Girl Walks Home Alone At Night* (Ana Lily Amirpour), *The Invitation* (Karyn Kusama), *The Love Witch* (Anna Biller), *Prevenge* (Alice Lowe), and now *Raw*... these are films that demand attention and, in many cases, have broken out.

"Women have always heard that they have to love Barbie dolls and fucking pink," spits Ducournau of the reason for there having been, traditionally, so few horrors helmed by women. "Men are left with all the dangerous things, you know? I know a lot of women who love horror movies. We have to educate people."

This last point touches upon the common misperception that the genre is consumed almost entirely by men and teenage boys. Ask many people to picture a horror fan and they'll envision a slouched, socially awkward guy dressed in a Death Metal t-shirt, just as they likely think all horror movies consist of big-breasted Barbie dolls being angrily dispatched with a huge phallic knife. Such fans and such movies exist, though even then there are myriad complexities, as examined by American professor and author Carol J. Clover in her 1992 book *Men, Women And Chain Saws: Gender In The Modern Horror Film*. A ground-breaking study, it argued convincingly that slasher, occult and rape-revenge films offer not sadistic thrills and a male, mastering gaze but rather the opportunity for male viewers to align themselves with a female power as traditional barriers of the masculine and the feminine are torn down.

When Ducournau talks of the need to "educate people", she is referring to just how disparate and mutable

body in a forthright manner. Ducournau viewed the sisters as one cell being torn apart, and desired to show their forms without shame as they pee and burp in front of each other. "You don't need to glamorise female bodies in order to make them endearing and beautiful and relatable and loveable," she insists.

And what of that waxing scene, as Alexia helps Justine, who's beginning to date guys, to ready herself for a male's gaze? Isn't it *Raw*'s entire ethos condensed into a few images, saying much about how women are expected to present themselves while simultaneously tickling the gag reflex?

"It's really weird that something that is so banal for half the planet is never represented in movies," says Ducournau. "It is something that is very painful but that we do in order to fit in a certain box. At one point, Alex suggests that beauty is pain. This is complete bullshit of course. You hear it a lot, but you only ever see the beauty and not the pain. It's a scene for women but everyone can relate to it. Men actually react more to that scene than women, because we see it [when we do it]."

The trust to perform such a scene could perhaps only be established

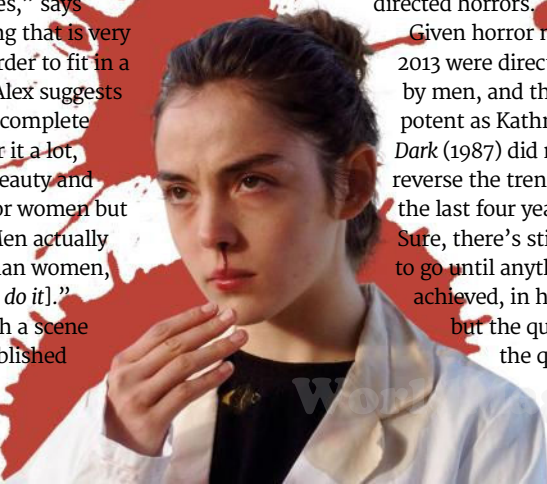
**BAD BLOOD**  
(above right) Justine and her veterinary classmates endure a sadistic hazing ritual.

between an actress and a female director. "I've known Julia for almost seven years and we are very, very close in 'real' life," agrees Marillier. "I had the courage to give my soul and body to Julia, and she was always listening to my fears and questions. She never took me to places I didn't want to go."

## New breed

Taken on its own merits, *Raw* is an extraordinary film that shows Nicolas Winding Refn, whose *The Neon Demon* also premiered at Cannes 2016, just how meaningful a cannibal movie can be. But it's also of great interest as the latest in a wave of female-directed horrors.

Given horror movies from 1896 to 2013 were directed almost exclusively by men, and that even a film as potent as Kathryn Bigelow's *Near Dark* (1987) did next to nothing to reverse the trend, the upheaval of the last four years is significant. Sure, there's still a mammoth way to go until anything like parity is achieved, in horror as in cinema, but the quantity is rising and the quality is inarguable.





# TF INVESTIGATES

➡ horror films are, and just how diverse the audience is.

"There is the misconception that horror is largely targeted at boys and should therefore be made by men," says Carolyn, who followed her excellent ghost story *Soulmate* by orchestrating portmanteau movie *Tales Of Halloween*. "But horror has an incredible ability to convey all kinds of emotions and use monsters or ghosts as metaphors for such a huge variety of subjects. Some horror is pure entertainment. Some is pure trash. Some is caviar. No one needs to 'outgrow' horror, just adapt sub-genres to your evolving tastes."

Greg Day, co-director at the UK's premiere horror event FrightFest, points out that the gender split of viewers is "almost 50/50". Co-director Alan Jones adds: "The FrightFest demographic has the widest gender, age and diversity range you could imagine. People have grown up with horror on a multitude of platforms now, therefore its reach is greater, its fan base even more democratic."

## New nightmares

A big question, of course, is whether these female-directed horror films are offering fresh perspectives. Jones is certain they are, saying, "Can you imagine *The Love Witch* [a stylised melodrama in which a woman seduces men with love potions but leaves a trail of bodies behind her when dissatisfied] directed by a man? It would have gone the retro-sexploitation route as opposed to the hyper-sensual Hollywood glamour one. Anna Biller held the overt imagery in check because that wasn't her interest – femininity through fear was."

But the filmmakers themselves are less convinced. When *Total Film* describes Iranian vampire-western *A Girl Walks Home Alone At Night* as

**GROWING PAINS**  
(above) Justine struggles to deal with her new urges; and (right) studies with fellow student Adrien, played by Rabah Nait Oufella.



feminist to its maker, Amirpour, she responds, "I don't know what the word means. Look, really, for me, what it's about is the idea that what you see on the surface of people is never what's underneath. All of us are full of weird shit." Amirpour also claims that every film by every filmmaker is "an

accumulation of the things that they know – all the films that have been made, all the poetry, and photographs, and songs". She does, however, attest that a film made by her will be different to one made by a man, or, for that matter, by any other human being. "It's like sex – we're all different,"

***'There is the misconception that horror is targeted at boys and should be made by men'***

Axelle Carolyn

## SCREAM QUEENS

The female-driven horror movies that are slashing the envelope...



### Chained

2012 Jennifer Lynch never flinches as she tracks a serial-killing cab driver who's teaching his protégé the ropes. Vincent D'Onofrio gives a killer performance.



### Soulmate

2013 Anna Walton plays a grieving widow in Axelle Carolyn's elegant, melancholy chiller – a throwback to the BBC's *Ghost Stories For Christmas* of the '70s.



### Dark Touch

2013 An abused 11-year-old girl unleashes *Carrie*-levels of hell in this affecting tale by Marina de Van, who also made 2002 horror-masterpiece *In My Skin*.



### The Babadook

2014 Aussie director Jennifer Kent explores grief and mental illness under the guise of a mother protecting her young son from the titular monster.





she explains. "Certain parts go into certain places, but if you do it to please yourself, you're going to be doing it uniquely. If you fake it, or try to do it in a way you saw in a porno, then you're not really being entirely there."

This is certainly true for writer/director Lowe, who shot *Prevenge*, about a heavily pregnant woman goaded into a rampage of revenge by the voice of her unborn child, when she was herself seven-and-a-half months pregnant. "I just put all of the stuff that I was finding weird about being pregnant into the film," she says. Lowe feels that horror is "naturally a female realm", and not just because Shelley wrote *Frankenstein* or because the Bronte sisters' work is full of "violence... and madness and death". A fan of the genre since her childhood, Lowe says, "Women are connected to blood and transformation and gore and violence

through biology. For me, *Prevenge* was about bringing a story from the interior of a woman. All the choices I made with sound, music, tone, are about you feeling that you are on a journey with her, seeing things through her eyes. You are a passenger inside her, in a way."

Carolyn, meanwhile, refuses to label movies by gender. Like Amirpour, she maintains that every film is unique. "*Raw* is as different from *Chained* or *Soulmate* as it can get, in technique, themes, or the kind of emotions it aims to elicit," she states. "Women can direct the same variety of movies as men. This being said, I can't help noticing most of the movies we've discussed have female leads... which means diversity behind the scenes leads to more diversity on screen."

One of the problems, says Carolyn, is viewer perception. "I was amazed by the fact that [male-directed] movies like

**RAW TALENT**  
Making her big-screen debut, Garance Marillier reveals herself to be a serious talent.

*Crimson Peak*, *May or Spring* have as much if not more romantic elements than *Soulmate*; yet, unlike *Soulmate*, I've never seen them dismissed as 'chick flicks'," she says.

It's certainly something that *The Love Witch*'s Biller has encountered. With her lush set designs, consummate costumes and meticulously calibrated acting style influenced by Josef von Sternberg, Alfred Hitchcock and French Symbolist theatre, she was appalled to find her film repeatedly compared to '60s and '70s sexploitation movies by the likes of Russ Meyer and Jess Franco – movies she detests. "My influences are highbrow but people interpret them as lowbrow, and I'm wondering if that's to do with my gender," she tells *Total Film*. "People don't understand what I'm doing so they refuse to think of it as art. I feel there's something political about that."

Misperception (wilful or otherwise) and a shocking imbalance remain fearful obstacles, but these women are breaking down boundaries and preparing the way. "Studio executives probably didn't think they could match up or would go to the extremes male directors do. They are completely wrong," says Jones of why guys have hitherto dominated the genre. But now, surely, these women and the proof of their starting independent films demand that the next step is to finally allow women to take charge of studio horrors. The time is certainly right, with Ducournau pointing to the election of pussy-grabbing Trump and saying, "We are very violated by everything going on around us at the moment and we are all super-scared. It's really fucked up. There's very little place for hope."

Public anxiety is oxygen to the horror genre. Let's hope it's women as much as men who prey on our terror.

RAW IS OUT NOW ON DVD AND BLU-RAY.



### ***A Girl Walks Home Alone At Night***

2014 A chador-wearing, skateboard-surfing vampire looks for blood and love in Ana Lily Amirpour's mood-piece.



### ***The Invitation***

2015 Karyn 'Girlfight' Kusama serves up suffocating suspense when a couple attend a dinner party thrown by the man's ex-wife and her new hubby.



### ***The Love Witch***

2016 A gorgeous-looking occult thriller in which Anna Biller plays havoc with gender stereotypes and rewrites the femme fatale. Spellbinding.



### ***Prevenge***

2016 "Baby will tell you what to do," a midwife informs mum-to-be Ruth. But what if baby wants to kill? Alice Lowe writes, directs and stars.



## LISTEN UP

### HOLLYWOOD

Total Film pitches four ideas for the proposed *Man Of Steel* sequel...

#### MAN OF STEEL MAGNOLIAS

Supes flies around the world to turn back time to the '80s, then finds work in a Louisiana salon. The Southern belles welcome him and together they laugh, cry and get their hair done. The ladies suggest he gets a makeover - lose the glasses, get a charcoal-blue suit, perhaps?

#### MAN UP OF STEEL

Holidaying in London, Clark goes on a blind date. The woman he meets at Waterloo station decides he's too serious ("I bet you used to be a lot more fun..."), and so takes him for shots. He flirts by 'guessing' the colour of her underwear. She calls him a sex pest.

#### MAN OF STEAL

This time Zack Snyder goes *really* miserable: Superman loses his powers and his job. Forced to live on the streets, he loots to survive, and wanders Metropolis dressed in just a pair of tattered red underpants.

#### MAN OF DEAL OR NO DEAL

Forget General Zod, Superman finds his greatest onscreen partner in Noel Edmonds. After acing his first few choices (he gets rid of six blues on the bounce), Superman is stymied by Edmonds' decision to bring out boxes made of lead. **JG**



## MY MOVIE LIFE

The films that make **Taika Waititi** giggle, shiver and weep



### THE FIRST MOVIE I EVER SAW

I definitely remember **CLASH OF THE TITANS**. The fantastical element, seeing monsters and stuff - everything was so real to me. I've always had a great love for stop-motion animation and I think a lot of that comes from seeing that Harryhausen stuff. It doesn't hold up against the computer graphics of today but it's more human, knowing people spent so much time making it with their hands and there's still something spooky about it. I find a lot of those claymation monsters much scarier than CG.



### THE FILM THAT ALWAYS MAKES ME CRY

There's not many things I watch again and again. I guess every time I've watched **KRAMER VS. KRAMER** I've cried. It's just very real. It's a beautiful portrayal of two people and a father trying to raise a son. I think the courtroom scene with Dustin Hoffman and Meryl Streep is so amazing. The kid is really amazing as well. Apart from that, it's not often something would make me cry. I'm very tough. I'm a real New Zealander and New Zealanders don't cry. We're too manly.



### THE FILM I LOVE THAT NOBODY'S HEARD OF

A film called **5TH WORLD** by a filmmaker called Blackhorse Lowe, a Navaho from America. It's very raw. He's a genius, he's very astute and knows his film language. He's a filmmaker who I admire and he made a 16mm feature film for less than \$10,000 and that's about eight or nine years ago. It's a beautiful love story about a couple of Navaho kids on a road trip, with a really tragic and bittersweet ending. It's just something I've always found really touching and striking.



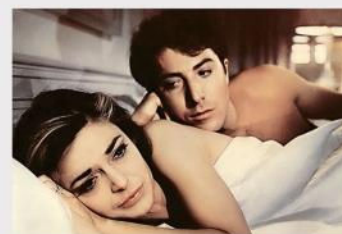
### MY DESERT ISLAND MOVIE

**MASTER AND COMMANDER**. I'm not even into boats, I just like how authentic it seems, the world that they made. It feels like I'm there. You're definitely immersed in it and I love the way that even the big dinner scenes are really funny. Russell [Crowe]'s character is great, he's funny and he's drunk every night. I don't know if that's what it was like but it seems like if you were living a life where every day you could be blown out of the water, then why wouldn't you just get drunk every night? But then also be good at your job.



### THE FILM THAT SCARES ME MOST

There's something kind of scary about *Rosemary's Baby*, I think it's just the disgusting baby. Also that little old woman really stuck with me and there's also that scene where she's on the phone. I think it's just films I saw as a kid that stay with me the most and I haven't actually re-watched them. They were so scary at the time that I've never wanted to re-visit them. Like **THE EXORCIST**, all those flashes to the Devil's face. That sort of flash frame stuff? Those scenes always really stuck with me.



### THE FILM THAT ALWAYS MAKES ME LAUGH

I probably always go to **THE GRADUATE**. I think it's just the performances and a lot of the wide and long shots. There can be so much laziness in filmmaking these days; people never let anything linger. There can be great films that aren't long but have scenes that are well constructed. *Dr. Strangelove* is another one I always go to. **SB**

HUNT FOR THE WILDERPEOPLE IS OUT NOW ON DVD, BLU-RAY AND DIGITAL DOWNLOAD.



## INSTANT EXPERT

# EROTIC THRILLERS

Dangerous liaisons, fatal attractions...



Even before a bunny hit boiling point, '80s thrillers were hot to trot. De Palma ushered erotica out of arthouse/fleapit infamy with *Dressed To Kill*, while Richard Gere proved sex sold with *American Gigolo*. Then *Fatal Attraction* grabbed the headlines. Smart variants came in the early '90s (*Single White Female*), but over-saturation – too many Joe Eszterhas shag-parties (*Sliver*, *Showgirls*) – arrived like an ice bucket on audiences' enthusiasm.



From Barbara Stanwyck's anklet in *Double Indemnity* and Bogey/Bacall smoking in *The Big Sleep* onward, film noir and eroticism have been entwined. Forties noir crystallised fears of women empowered, a theme revived in go-getting '80s/'90s women, such as Demi Moore in *Disclosure*. If *The Last Seduction* mounted a post-feminist case for powerful women, so did the Wachowskis' *Bound*: more top-drawer neo-noir than top-shelf titillation.



Art, or art-wank? Many auteurs have been tantalised by glitter/grime possibilities. De Palma mixed voyeurism with postmodern play (*Body Double*); Lynch staged threesomes of sex, psychosis and surrealism (*Blue Velvet*); and Cronenberg coupled chrome and copulation (*Crash*).



While digital cheapies stifled the genre in the '90s, it's returned in sporadic blended form. Satiri-horror *Cherry Falls*, Jane Campion's *In The Cut*, *Fifty Shades...* and Eli Roth's *Knock Knock* offer bankable or potent cases. A recent *Guardian* feature suggested films such as *When The Bough Breaks* show a new trend, in which white yuppie anxiety is transferred to "the upper-middle-class black nightmare of infidelity". True or not, this genre isn't lying down.



If the genre's roots lie (partly) in world-cinema boundary-pushers such as *In The Realm Of The Senses*, so the overseas market keeps delivering. If Pedro Almodóvar enriched the field with *Live Flesh*, Ang Lee's *Lust*, *Caution* and François Ozon's slippery *Swimming Pool* also offer ripe pickings. Latterly, Alain Guiraudie's *Stranger By The Lake*, Mathieu Amalric's *The Blue Room* and Park Chan-wook's *The Handmaiden* have reframed genre basics. **KH**

## KEY MOVIES



### BODY HEAT

1981 ★★★★★

William Hurt's lawyer gets scalded by a smoking Kathleen Turner's mariticide plans in Lawrence Kasdan's sun-stroked neo-noir: a pleasingly dense, dirty twist on *Double Indemnity*.



### FATAL ATTRACTION

1987 ★★★★★

Glenn Close's wild-haired woman scorned teaches Michael Douglas a lesson in Adrian Lyne's thriller of adultery and revenge: the hot-topic pet-boiler of its day.



### BASIC INSTINCT

1992 ★★★★★

Sharon Stone's leg-crossing author taunts Michael Douglas' pullover'd policeman in Paul Verhoeven's ludicrously entertaining source of many a copycat and controversy.



### THE LAST SEDUCTION

1994 ★★★★★

Linda Fiorentino's man-eating Bridget shags 'n' schemes her way through John Dahl's over-boiled noir: the pleasure's in her wickedly brazen lack of measure.



# {T}ype

# Cast}

WHAT DOES A POSTER'S TYPOGRAPHY TELL US? MORE THAN YOU'D THINK. GRAPHIC DESIGNER AND TYPE TASTING FOUNDER SARAH HYNDMAN HELPS US CRACK THE CODE BEHIND CINEMA'S MOST FAMOUS FONTS.

WORDS JORDAN FARLEY

# W

hen you're creating a poster, you're using lots of visual codes," says Sarah Hyndman, typography specialist and author of *Why Fonts Matter*. With posters often the first step in a film's multimillion dollar publicity campaign, getting it right is vital. Image, colour and type work in unison, but get the latter wrong and it can have disastrous consequences. "Use a typeface that jars with what's being communicated and it can make the difference, in the same way that a badly cast actor might reduce credibility," says Hyndman. But what you might not realise is how hard type is working to colour your impressions from first sight. "We read type quite subliminally, because we read it automatically," Hyndman explains. "These references take a shortcut to our brains. So you're conveying a lot of information very, very economically." Here are 14 famous poster fonts, and what they tell us about their respective films...

## 1 TITANIC 1997

"This is one of the typefaces that always gets written about," explains Hyndman. "It was released around 1990 but is inspired by old Roman engravings, and suggests something that's as epic as the Roman Empire. When *Titanic* came out, if you saw this typeface, you knew it was going to be a huge, big-budget film. But when these movies started winning Oscars, lots more started using it, and it lost the fact that it was a historic movie. Gradually it became visual code simply for 'movie'. It became the Helvetica of film posters for a long time."

## 2 AVATAR 2009

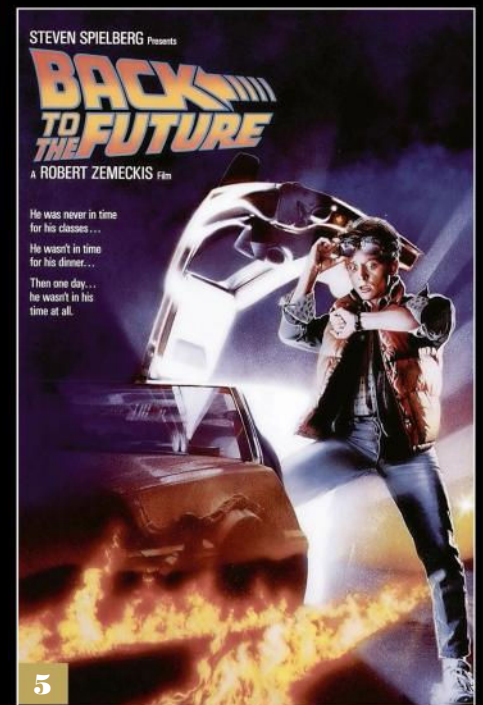
"This caused outrage among the design community because *Avatar* was such a big-budget movie, and it had effectively used a free font [*Papyrus*]. It's a typeface that looks like it's been written on ancient Egyptian papyrus, and one we associate with spiritual undertones, in part thanks to internet memes. The only thing that hints at it being sci-fi is the iridescent blue and starlight. In the same way *Interstellar* was telling you that the main theme was not sci-fi, this is telling you the same thing. And that they didn't have a very big budget for the typeface!"



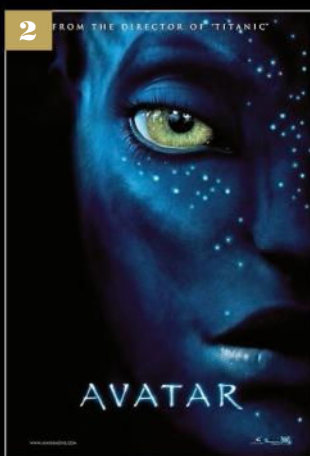
NOTHING ON EARTH COULD COME BETWEEN THEM



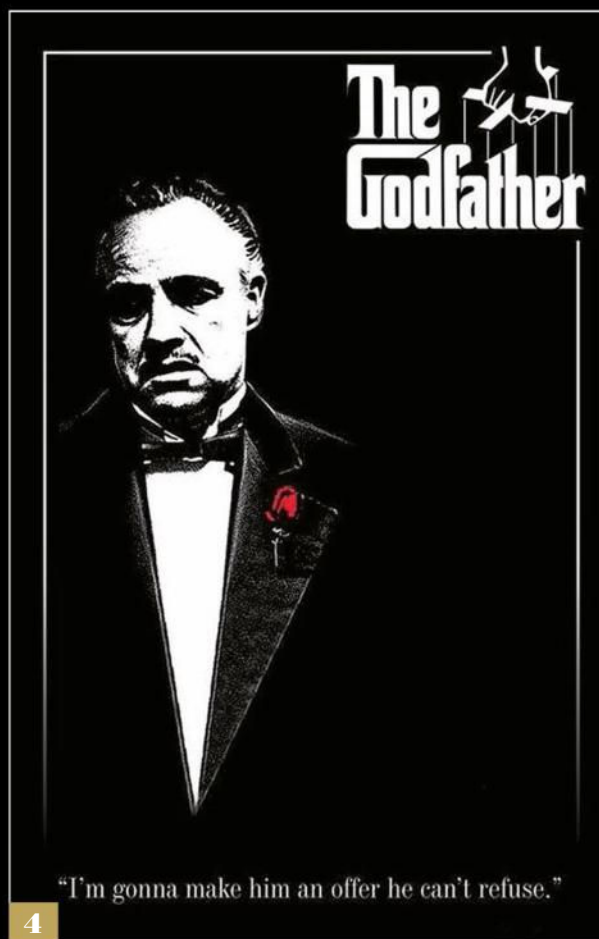
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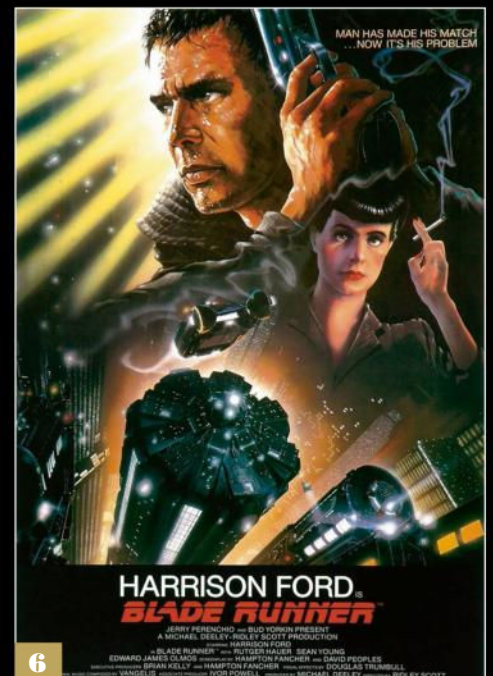
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**3 DRIVE 2011**  
 "Mistral is a typeface that originates from hand-painted lettering. It comes bundled with most software. My assumption is they've done that self-consciously. It's meant to tell you this is about pop culture. It's a typeface you see a lot on signage in California and dates back to the '50s, and those iconic pastel-coloured signs. The way they updated it was to use really bright neon colours. Neon became cheap to print in the '80s, so this is also referencing the '80s. And it also suggests neon signs, which are used at night. So, again, it suggests dark undertones."

**4 THE GODFATHER 1972**  
 "The big, bold, blocky typefaces and the fact that the letters are sitting so closely together tells you this is an aggressive, in-your-face film. The sharp angles on the letters tell you: 'This is dangerous,' like a warning sign. These angular shapes are incredibly reminiscent of Blackletter – a typeface used in Bibles. So it's getting your brain to refer to your history. And then adding in the little image of the puppeteer leaves you no doubt whatsoever that it's about somebody being in control, and there will be violence."

**5 BACK TO THE FUTURE 1985**  
 "The colour scheme is telling you that it's a comic-book adventure, but in a different setting. I wonder if it didn't actually say 'Back To The Future' whether you would still guess it was a science-fiction film, because it's a very modern sans serif. But the different colouring and 3D effects and the chrome – it's very stylised and slick, similar to something like RoboCop. That was 1987, and this is 1985, so they're both using the stylised chrome effect that was very fashionable in the '80s."

**6 BLADE RUNNER 1982**  
 "Harrison Ford's name is in Helvetica, which is completely neutral, so it's saying nothing about the film other than: 'He's really famous, and he's in this film!' The treatment for 'Blade Runner' is interesting. This is one where I wondered if they'd seen the film when they created the title. The actual type looks very robotic, but the robots in Blade Runner look completely human. Instead they've represented the idea of 'running' and 'speed'. It's a style that turns up on lots of sci-fi movie posters, but things like Star Trek and Tron that are much more stylised."



## 7 CASABLANCA 1942

"These style of typefaces were very fashionable in the '50s. Quite often you will see them associated with something feminine, like a romance. Also, because it looks handwritten, it's the kind of style you might see in a comic book. But here you make some different associations."

## 8 FIGHT CLUB 1999

"This is bold. It's very big. It's almost a wall of type in front of you. It's sloping forward, so it's telling you 'fast-paced'. But there are visual codes that are a little confusing when you combine it with the imagery. The type looks like a sci-fi movie, but the imagery definitely doesn't. It's a condensed, customised version of a famous typeface called Bauhaus. Bauhaus was inspired by an art movement where they were questioning conventions and turning everything upside down, which the film also does. My assumption is they're trying to be ambiguous. All you know is you're going into something big and brash."

## 9 JURASSIC PARK 1993

"There are various conventions that you see in type font posters, including things that tell you a film might be entertaining, like red, and bold shapes, or a chunky sans serif typeface like Neuland. With *Jurassic Park* you can immediately tell this is an entertaining film because of those red streaks going through it [modified Decotura Inline]. It's a typeface that's been used over and over again to tell people something is primitive or set in an ancient world, though that wasn't its original purpose. It was called one of the eight worst fonts in the world by journalist Simon Garfield. I think that was harsh." [laughs]

## 10 PSYCHO 1960

"When I was looking at this poster, I realised: if you took the word 'Psycho' off, the rest of the poster doesn't give you any clues as to what the film might be. If the typeface was untorn, it would look like a regular typeface. But ripping it up tells you instantly that normality is going to be torn apart, whether it's through violence or whether it's through your assumptions being completely turned on their head. So it gives quite an unsettling – and a very clear – message that this is not a happy, relaxing, entertaining film to watch."

## 11 INTERSTELLAR 2014

"I really like this one because it's where designers started layering up visual codes. It's a really weird typeface for a science-fiction movie, but that's the point! It's a typeface you see on the mastheads of magazines like *Vogue*, and a lot of beauty products. It's associated with elegance and femininity. So the minute you see it on a movie poster, you know it's visual shorthand for a love story. The rest of the typeface is called Futura, which is a classic science-fiction typeface. It underpins the rest of the poster by saying, 'Don't worry, it's still science fiction!'"

## 12 RAIDERS OF THE LOST ARK (1981)

"The minute you look at that title, you know it's going to be a fun, comic book-style action-adventure. If you see reds and yellows, and especially chunky typefaces, those quite often suggest a film is going to be a comedy. The second typeface is incredibly geometric. It looks very sci-fi, so maybe it's telling you there is a slight sci-fi element to it."

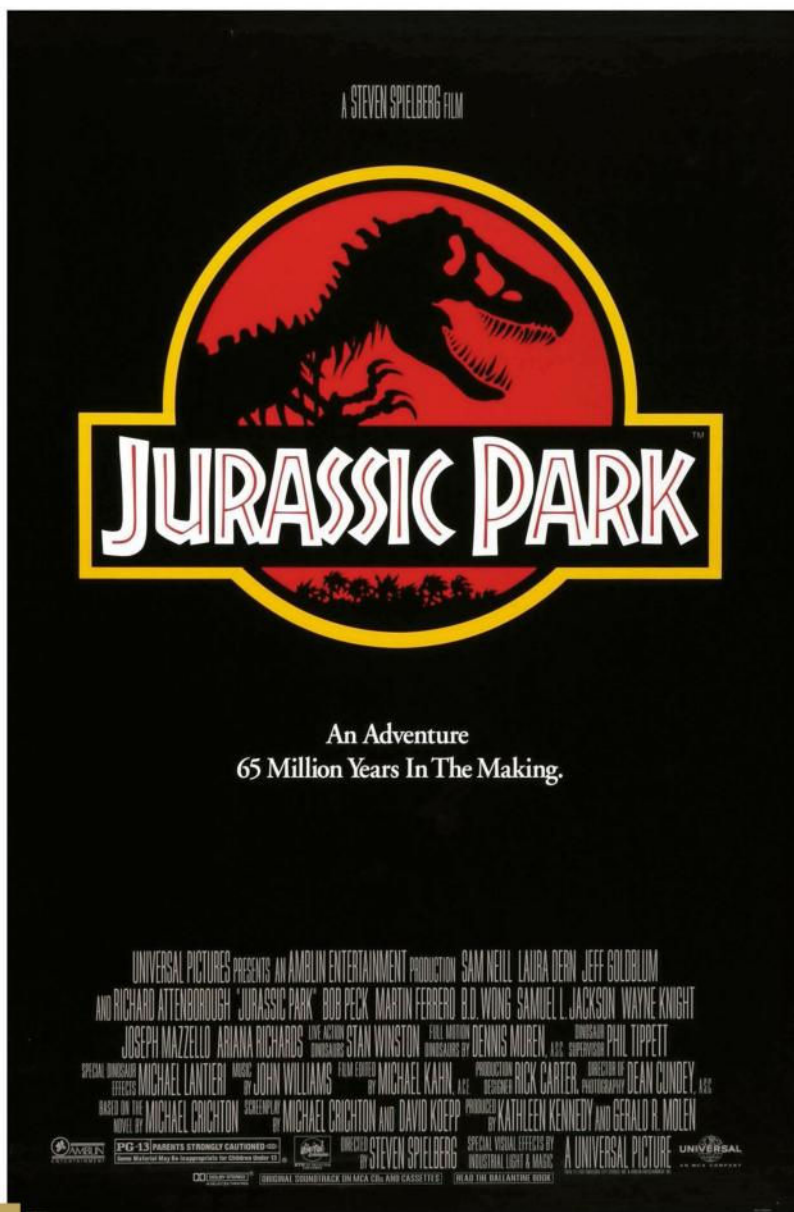
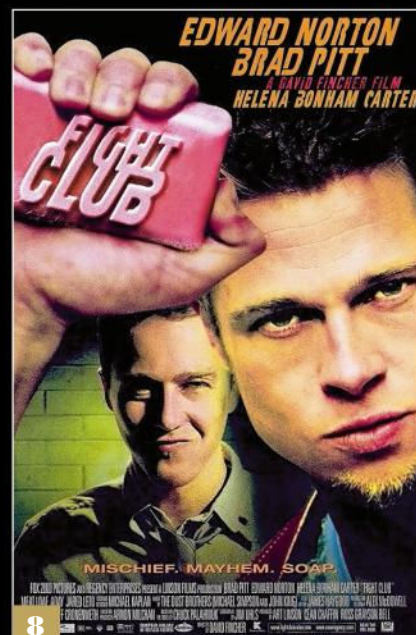
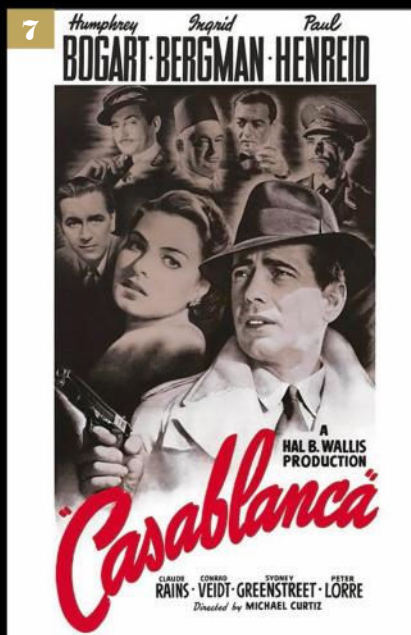
## 13 THE TERMINATOR 1984

"This was inspired by a NASA logo called the 'worm', which was first released in the mid-'70s. Now, it's been digitised and turned into a font you can download, but *The Terminator* used a customised version. Because of the NASA link it looks completely timeless. It says science, technology and bigger, overarching themes."

## 14 METROPOLIS 1927

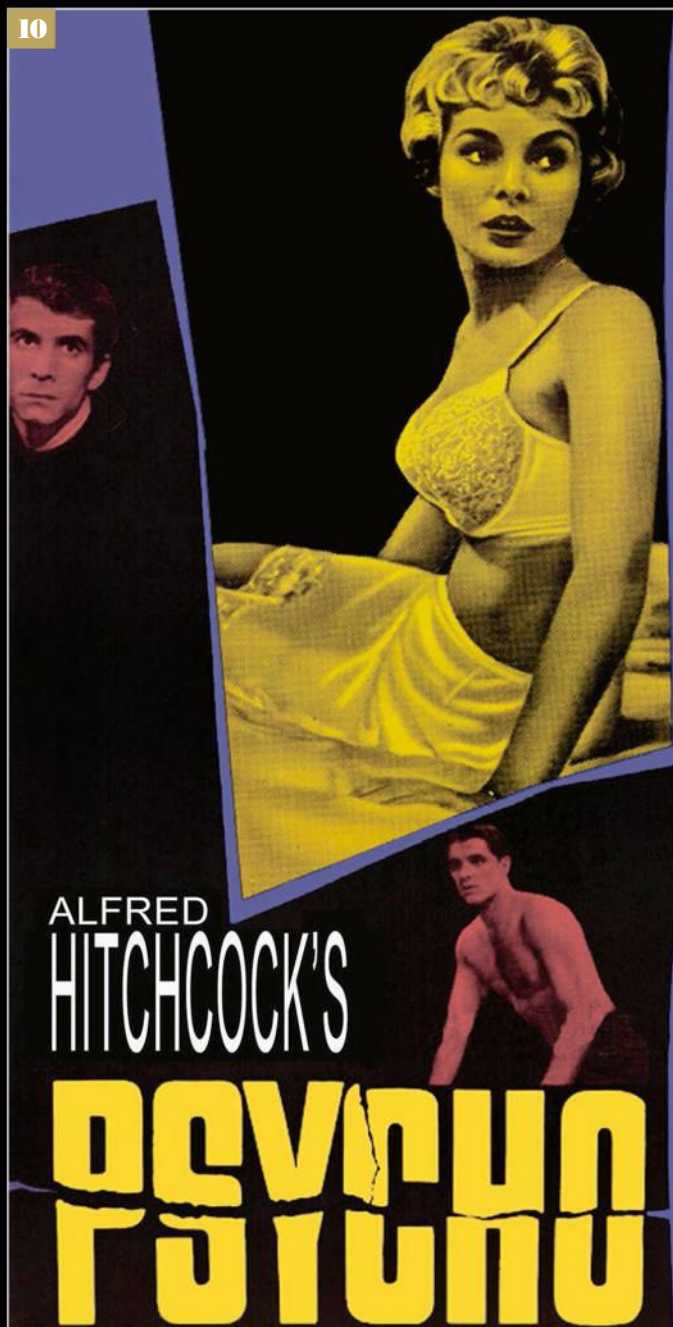
"*Metropolis* was influenced by the styles and themes and the art movements of the time. The whole era was about celebrating the rise of the machine, but also fear of rapid mechanisation. This is represented by the angular, metallic type, with 'Metropolis' literally carved out of metal. Also, the spiky shapes show: 'There's a dark side to this. Be a bit wary.' The other thing to note is that this would have been created as one piece of art where the elements were designed to fit together like a jigsaw, as opposed to creating the elements separately and layering them up."

Sarah Hyndman's book *How To Draw Type And Influence People* is available now.





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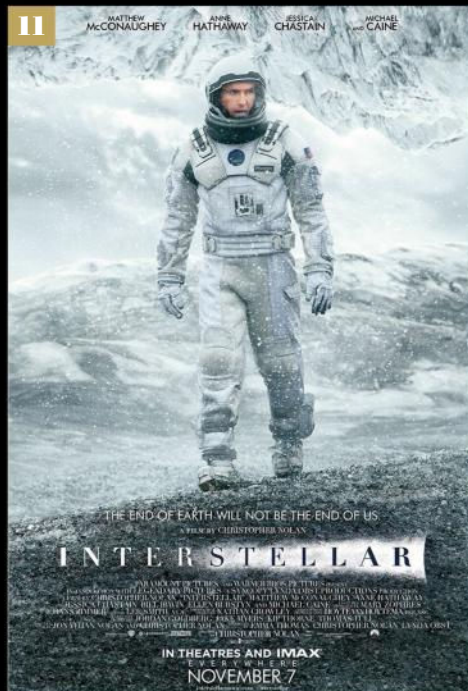


ALFRED  
HITCHCOCK'S

PSYCHO

ANTHONY  
PERKINS  
VERA  
MILES  
JOHN  
GAVIN  
MARTIN  
BALSAM  
JOHN  
McINTIRE  
JANET  
LEIGH  
MARION  
CRANE  
A UNIVERSAL  
RELEASE

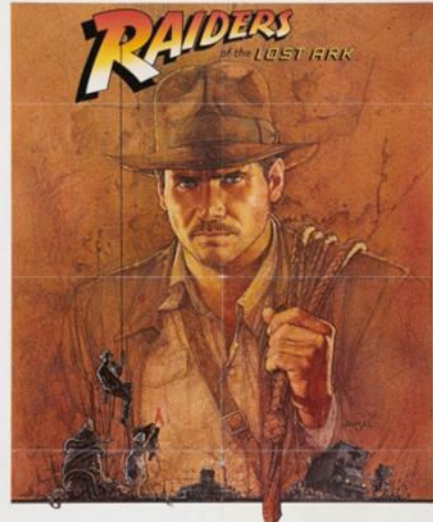
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INTERSTELLAR

IN THEATRES AND IMAX  
EVERYWHERE  
NOVEMBER 7

Indiana Jones—the new hero  
from the creators of JAWS and STAR WARS.



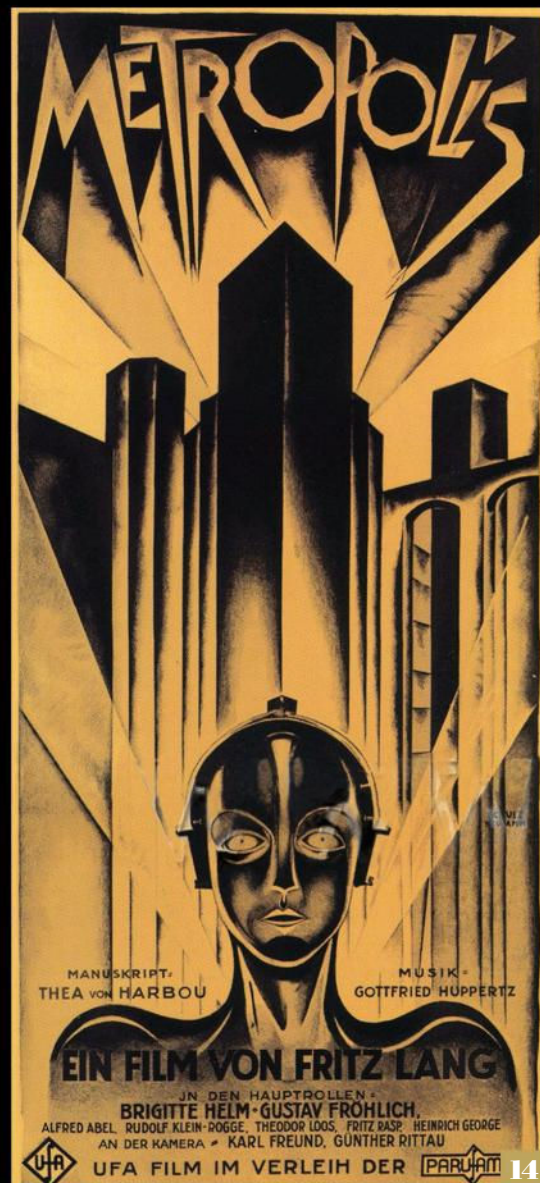
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13

SCHWARZENEGGER



THE  
TERMINATOR



MANUSKRIFT:  
THEA VON HARBOW

MUSIK:  
GOTTFRIED HUPPERTZ

EIN FILM VON FRITZ LANG

IN DEN HAUPTROLLEN:

BRIGITTE HELM • GUSTAV FRÖHLICH,  
ALFRED ABEL, RUDOLF KLEIN-ROGGE, THEODOR LÖBS, FRITZ RASP, HEINRICH GEORGE,  
AN DER KAMERA: KARL FREUND, GUNTHER RITTAU

UFA FILM IM VERLEIH DER PARLANT

14





BETWEEN TAKES

# SALMA HAYEK

The star of *The Hitman's Bodyguard* talks life on set...

**What's the first thing you do on set?**

Coffee. And I ask the director for permission to talk to the production designer. I always want to be involved with the space that my character lives in. If it's not what I had in mind for my character, I say, "What if..." I'm really sensitive to space.

**What do you always take with you?**

I used to take four or five dogs. Not

anymore. Sometimes I take one.

Animals keep me grounded and give me a sense of peace.

**Any superstitions?**

A long time ago I did, but they went away. I will happily walk under ladders.

**Hot or cold lunch?**

It depends on the weather. If it's hot, I like cold; if it's cold, I want hot. I'm

allergic to mussels and oysters and lobster and I do not like onions. A big lunch makes me tired but I eat a big lunch anyway. I deal with it later.

**Do you ever sleep between takes?**

I don't sleep during the day; I barely sleep during the night. The couple of times I have [*slept on set*], I woke with heartburn and freaking out, not knowing where I was. But I do have one trick to relax. I stand on my head. I have this urge to do a headstand. Sometimes I just do it on the set while I'm waiting. I think, "That looks like a good place," and I do it and everyone stares.

**Ever use your phone?**

No. [*pause*] Sometimes I use it for music to get in a character's head, but I don't think of it as a phone, I think of it as a music-giver.

**Most embarrassing on-set moment?**

I've had many. I was profoundly embarrassed when I was in the Grand Canyon with Matthew Perry at the beginning of my career [*1997's Fools Rush In*]. I was hot and tired and my dyslexia kicked in. I changed the order of the words every time. I did so many takes. I was mortified.

**Best on-set experience?**

I've had some great ones; I've had some horrid ones! *From Dusk Till Dawn* is the thing I'm most proud of because I'm scared of snakes and had to go into a trance. I had to become one with the snake. At one point she put her tongue in my mouth. [*pause*] I also liked screaming "motherfucker" at the King of the Motherfuckers [*Samuel L. Jackson*] on *The Hitman's Bodyguard*. It was a privilege.

**What's the craziest thing that you've ever witnessed?**

Robert Rodriguez makes you do all your own stunts. I had two hernias. On *Once Upon A Time In Mexico*, I had to jump from a bus. They had a cushion on the floor but it was sooo far away. I said, "I'll never make it." They said, "Don't worry, it's been calculated." I said, "There's no way..." I hadn't taken into account the explosion behind me. I went *beyond* the cushion. And later they threw me out of a building five times, almost naked... **JG**

THE HITMAN'S BODYGUARD IS OUT NOW.

**'I'M SCARED OF SNAKES BUT I HAD TO BECOME ONE WITH IT. SHE PUT HER TONGUE IN MY MOUTH'**



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# EXPERTS

Richard Peirce, author and wildlife campaigner, [peirceshark.com](http://peirceshark.com)

Carole Jahme, specialist in evolutionary biology and primate behaviour, [jahme.com](http://jahme.com)

Mark O'Shea, herpetologist and TV presenter, University of Wolverhampton, [markoshea.info](http://markoshea.info)

John Murtaugh, programme coordinator, The California Wolf Center, [californiawolfcenter.org](http://californiawolfcenter.org)

Dr. Tom Smith, Wildlife and Wildlands Conservation Program, Brigham University

Pete Prodromou, wildlife conservationist, [safariPETE.co.uk](http://safariPETE.co.uk)

Dr. Alan Rabinowitz, CEO Panthera, [panthera.org](http://panthera.org)





# FANTASTIC BEASTS AND HOW TO SURVIVE THEM



**LIONS, TIGERS AND BEARS, OH MY!**  
**TF SEPARATES FACT FROM FICTION IN MOVIE**  
**CRITTER CARNAGE WITH YOUR ULTIMATE**  
**ANIMAL ATTACK SURVIVAL KIT**

**WORDS** JANE CROWTHER

**F**or as long as we've been telling stories, mankind has whispered of terrible beasts ripping us to shreds, loosening our innards, slopping our blood, gobbling us up... It's a primeval terror that's informed some of our most shudder-inducing movie moments from Chief Brody's great white and Leo's grizzly to Liam Neeson punching a pack of marauding wolves with glass-shard fists and Indy's intended interment with snakes. As shark expert Richard Peirce notes of potential man-eaters, "They elicit deep-seated historical fears – we're all afraid of being eaten alive by anything. But we also love the thrill of a 'monster'." But are these apex predators really so hell-bent on having man for lunch? Are they truly pissed-off assassins, mouths agape and teeth bared at the drop of a Fedora hat? Or has Hollywood done a disservice to the animal kingdom? And could you actually escape the cinematic slaughter so often presented? It's time to get kitted out, 'cos *Total Film* has talked to the experts in order to ensure you don't meet the fate of Quint, Glass or Ottway... you're welcome.



## HOW TO SURVIVE... A GREAT WHITE SHARK ATTACK

AS SEEN IN *JAWS*, *THE SHALLOWS*



**HOW TO PREVENT AN ATTACK** Statistically, you're 75 times more likely to be hit by lightning than killed by a shark and in 2016 there were only four fatalities worldwide. "There are over 500 species of shark and the great white, together with tiger and bull sharks, are recorded as attacking man," says shark expert and wildlife campaigner Richard Peirce, who has freedived with the oceanic chompers. "The great white has the pinnacle position, not because there are more attacks, but because it is the apex predator and *Jaws* didn't do them any favours in terms of press." Though Peirce reckons most sharks are 'bored' when interacting with humans, to avoid an attack he advises basic common sense tips: Don't go in the water where sharks are known to be, or if bleeding from a wound or menstruating. And don't swim where commercial fishermen operate or near sewage outlets. "Don't pee in the water – urine has proved to be just as interesting as blood," he adds. Don't splash excessively, stay in groups (as sharks are more likely to attack solo swimmers) and don't take a dip after dark, as this is when the animals are most active. Attracting shark curiosity can be costly. "They haven't got hands or feet so their mouth is their investigatory organ," says Peirce. "And that's a bloody big mouth full of teeth."

**HOW TO SURVIVE AN ATTACK** "If a great white is coming towards you and looks to be going for a full-on, full-speed attack, I'm afraid there's nothing much you can do," admits Peirce, who reckons they can attack at 25-30mph. But he defines most attacks as 'laid-back', giving you plenty of time to react. "They don't generally charge, they'll start swimming towards you with their mouth open – maintain eye contact and don't turn your back as they are ambush predators. Try to make yourself as small as possible, curl up into a ball and don't splash." And the key to fending off an attack isn't the apocryphal punch in the face. "Don't go punching noses in case you miss and shove your fist into its mouth," instead prod the shark with a billy stick – a 3ft specialist pole – for the element of surprise that throws the shark and invariably sends them packing. "They're not expecting to be touched before they get to you. And if you don't have a billy, use anything you have to hand like a swimming fin."

**KEY KIT** A BILLY STICK. ANYTHING GOOD FOR PRODDING



## HOW TO SURVIVE... A LION ATTACK

AS SEEN IN *THE GHOST*  
AND *THE DARKNESS*

**HOW TO PREVENT AN ATTACK** Despite cinema telling us that lions are fans of a man buffet, "one mustn't assume, with lions, that attack is automatic – it isn't," says Richard Peirce, who dices with toothy apex predators on land as well as in the sea. "But there's a way to guarantee an attack during an encounter and that's to turn around and run away." Lions are chasing, ambush animals whose attack mode is triggered by prey in flight (and they can run at 50mph). So Peirce urges you to fight your instinct, stand your ground, freeze and maintain eye contact with Aslan. If the lion stands still, begin to retreat sideways and slowly – all while locking eyes. Keeping close together as a group also confuses the lions into thinking they're looking at a larger mass than a lone human and fire works as a deterrent. But don't end up "trying to light wet matches or farting around with a Zippo that's run out of fuel", says Peirce. If you need fire quickly, carry a bottle of lighter fluid and a more reliable gas lighter so you can create an instant blaze between you and the animal.

**HOW TO SURVIVE AN ATTACK** Like Miss Kitty at home, a lion's tail can indicate intention: a swish means they feel threatened while a rigid tail means an attack is likely to happen. Though fewer than 100 people a year are killed by lions, if one attacks a human, the throat is the target area so try to protect yourself by tucking your chin in and curling into a ball. Peirce counsels against using guns unless you're a crack shot: "Lions take quite a bit of killing, so guns can be counterproductive because unless you're going to kill pretty cleanly, then you're likely to annoy, enrage or wound the animal, which will guarantee a self-defence attack." And, well, nobody wants to be attacked by a pissed-off lion.

**KEY KIT** LIGHTER FLUID, GAS LIGHTER





## HOW TO SURVIVE... A SNAKE ATTACK

AS SEEN IN *SNAKES ON A PLANE*, *RAIDERS OF THE LOST ARK*



**HOW TO PREVENT AN ATTACK** Sending in a snake to off an enemy, or have a 747 full of them going gonzo bitey? Not so much, according to herpetologist Mark O'Shea. "The thing about casting a snake as a villain is that it's a very unreliable assassin. If you put a snake in a room to kill someone, you'll have a long wait. They'll go and curl up in a dark corner. And even if it bites you, it isn't a death sentence." O'Shea (who's been chomped by numerous species) reckons, "You can go on for quite some time after a bite, it doesn't take you out of the game." Most snakes don't attack unless they feel threatened and don't always inject a lethal dose of venom even if they do, so-called 'dry bites'. Cobras, like Indy's nemesis in *Raiders*, often don't even open their mouths, preferring a warning head butt instead. "A snake doesn't want to waste its

venom on some idiot just sitting in front of him." So the best prevention is alertness, wearing sturdy boots and not prodding around in dark corners in territories snakes live. "If you just walk away, they're very happy. They'd rather not come into contact with you." And frightening them off with fire, like Indy, doesn't work. "They're cold blooded, so would probably come and curl up next to it." (And for the record, most of those writhing, venomous snakes in *Raiders* are harmless legless lizards). **HOW TO SURVIVE AN ATTACK** Don't think about sucking the venom out of puncture wounds in the event of an attack – it's a myth that this works. And don't try a tourniquet either. That can cause a cut-off of circulation and eventually the death of the limb. "What we advise now is a pressure immobilisation bandage," says O'Shea. "It slows down

absorption but doesn't stop your circulation." He also suggests no movement of the limb to slow the speed of the venom, so strap the arm or leg to a splint to immobilise the area of the bite as much as possible and get thee to a hospital – most venoms take several hours to kill though are "bloody uncomfortable". A salbutamol inhaler helps when airways become restricted. If you've offed the slitherer in the process of the attack, take it with you to help ID the species for the correct anti-venom. But, O'Shea warns, take care, an ex-snake can still expel venom after death, even a decapitated one. "In all the panic someone's bound to sit on it!"

**KEY KIT STURDY BOOTS, PRESSURE IMMOBILISATION BANDAGES, INHALER**

## HOW TO SURVIVE... A WOLF ATTACK

AS SEEN IN *BEAUTY AND THE BEAST*, *THE GREY*



**HOW TO PREVENT AN ATTACK** So inaccurate is *The Grey*, according to the International Wolf Center, that they gave it a Scat Award – bestowed each year on the 'worst wolf information in the media' – calling it "as accurate a portrayal of wolf behaviour as *King Kong* was about gorillas". Wolf attacks on humans are incredibly rare, with only two deaths attributed to the animals since the '30s, with cows killing more people per year in North America (20, if you're asking). Hunted prodigiously in the 19th and early 20th Century due a government-sponsored bounty programme, wild wolves have good reason to be wary of man and, according to John Murtaugh from the California Wolf Center, are difficult for people to see, let alone interact with. "People will travel to places like Yellowstone or Denali National Park with hopes to see a wolf in the wild and if they are lucky, they might spy one from several hundred feet through a telescope. Wolves are notoriously shy animals who retreat in the presence of humans, who have never been prey for them."

So why the bad rap? "Our first introduction to the wolf is through the lens of the 'Big, Bad Wolf' of our fairytales. Virtually no other animal

receives the same antagonism as the wolf despite playing a similar role in the ecosystem. While there are positive wolf myths, such as the story of Romulus and Remus in Rome, or Mowgli's parentage in Rudyard Kipling's *The Jungle Book*, we often opt for *The Three Little Pigs* or *Little Red Riding Hood* instead. A practical review of wolf behaviour will show they are far more likely to run and hide than to confront a human who has wandered into their range." He notes that the two packs of ambassador wolves at the California Wolf Center see 300 members of the public a week yet retain their innate fear and retreat when caretakers arrive to clean and provide food. "If a wolf who sees hundreds of people a week will show this fear, imagine a wild wolf who has never been exposed to people?" So, yeah, no Neeson-style last-stand punching them in the face with glass-laced fists then.

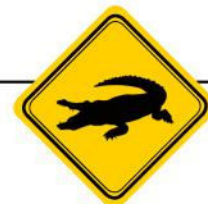
**HOW TO SURVIVE AN ATTACK** "If you were to encounter a wolf in the wild, simply remain calm and give the animal time to react," says Murtaugh. "The wolf will run away."

**KEY KIT JUST YOUR GOOD SELF**



## HOW TO SURVIVE...

# A CROCODILE ATTACK AS SEEN IN BLACK WATER



**HOW TO PREVENT AN ATTACK** In Africa, crocs take children (300 a year) where the nippers regularly swim, because crocodiles are highly intelligent and learn humans' patterns and movements. Crocodilian expert and catcher Pete Prodromou (aka Safari Pete) advises against ever going into water in a crocodile habitat (ask locals), swimming in murky water, frolicking at dusk or night when crocs are most active, and if camping near rivers or lakes, vary your routine so the animals can't learn it.

Crocodiles don't generally hunt humans (their diets mainly consist of fish), but attacks

can happen if a male crocodile is forced out of a group and becomes opportunistic, if they are injured and looking for easy food, or if there's meat waste being introduced to the water. Like sharks, crocodiles have a keen sense of smell, so be careful with discarded food and waste.

**HOW TO SURVIVE AN ATTACK** Crocodiles rely on the element of surprise. "A crocodile knows when he's been seen. If you see him and he sees you, the chance of attacking is very slim – the game's up!" says Prodromou. If you do get snapped, no amount of prising is going to open a croc's jaws – their bite exerts 13 tonnes

of pressure per square inch – so the only way to force a release is to gouge and poke at the creature's eyes, one weak spot on a bony head covered in tough skin. And try any method to ensure you stay on land and don't go into the water. "He's going to try and drag you into the water, his territory, and he's going to try spinning – you're going to lose a limb, best case scenario. Spin with the croc to try to minimise damage and go for the eyes." Though crocs can run at 10mph, they can't for long, so leg it away from the water.

**KEY KIT RUNNING SHOES**

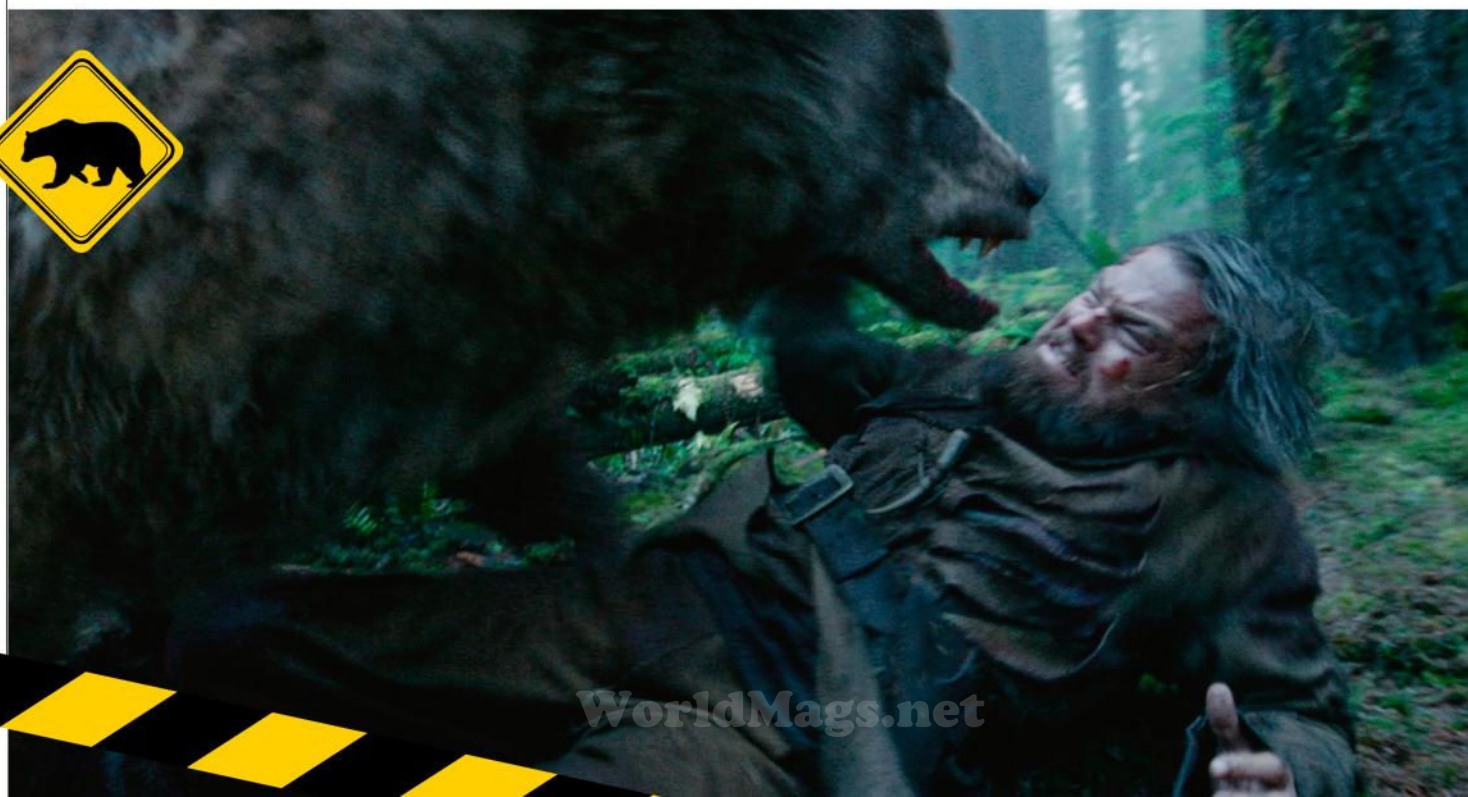
## HOW TO SURVIVE...

# A BEAR ATTACK AS SEEN IN THE REVENANT

**HOW TO PREVENT AN ATTACK** According to Dr. Tom Smith, a bear expert at Brigham Young University, Utah, rock-climbing is more of a risk to your life than Yogi. That said, "It's a risk you need to acknowledge and largely you can deal with it." Most bear attacks are as a result of "someone doing something knowingly stupid or ignorantly stupid", so while DiCaprio's evisceration in *The Revenant* is "pretty close to reality", prevention is achievable. Travel in groups. "Bears are risk evaluators and if they are outnumbered they won't take the risk," says Smith, who's had run-ins with polar, grizzly and black bears. And use your fellow hiker to "telegraph your presence into the forest" as most bear attacks are due to the animal being surprised by humans. "You don't need to be singing opera, but clapping hands and talking loudly to your companion to let them know you're coming works." And take bear spray in case of a close encounter. "You have no business going into bear country without a deterrent, so carry bear spray or a firearm," says Smith.

**HOW TO SURVIVE AN ATTACK** Legging it is a recipe for disaster, so stand your ground. "If the bear charges, a lot of the time they're just trying to make a statement. They want you out of there, so start backing away slowing without turning your back." Use that spray if it gets too intimate. "Never lay down for a bear. Playing dead has its place, but it's the last resort. It's akin to offering yourself as a meal," says Smith. If the bear knocks you down (which most of the time happens if you're running) then get face-down with hands on the back of your neck. "You'll be hurt but not necessary killed," admits Smith, "Picture a 100lb, extremely angry Rottweiler to give you an idea of how strong these animals are." The advice is different if you come across a seemingly benign sloth bear – which kill more people in India every year than have ever been killed by grizzlies in North America. A sloth's immediate defence action is attack, so run in order to put space between you and it.

**KEY KIT BEAR SPRAY, A COMPANION**







## HOW TO SURVIVE... AN APE ATTACK

AS SEEN IN CONGO

**HOW TO PREVENT AN ATTACK** Physical attacks on humans by wild great apes are rare, though do happen – with chimpanzees being the most reported, followed by gorillas and orangutans (bonobos seem to rarely attack). Most incidents happen as a defence strategy when humans encroach on great ape areas due to decreasing habitat, as a response to hunting by poachers or when scientists get too close to their subjects. According to great ape specialist Carole Jahme, most apes “display a justified fear of humans and generally make a hasty and silent escape before the approaching humans are even aware apes are in close proximity”. Jahme advises against “spending time with apes when menstruating as there are accounts of orangutans raping women”. And always “keep a respectful distance and be submissive if you do get too close”. That means not making eye contact and not showing your teeth – which primates interpret as aggressive. “We know they have good memories, we know they bear grudges and we know they exhibit rage. Personally, I don’t find Michael Crichton’s (author of *Congo*) work too far beyond the realms of possibility,” says Jahme. Gulp.

**HOW TO SURVIVE AN ATTACK** There are four different great apes and varying approaches to fending off an attack. In case of aggression from bonobos and chimps, Jahme recommends throwing rocks and branches. “We have an edge over chimps in our throwing accuracy and they know it. But, if these hostile chimps are used to people, run, our legs are longer and we can run faster.” Similarly, you want to get away pronto from an orangutan and we can run faster. Don’t leg it from a gorilla though; “they will chase you, catch you”. “Be submissive, crouch low, look down, be floppy if he shoves you, they don’t like to attack, they’d rather not make contact at all.” And buy a bag of fire crackers. “No animal likes loud bangs. If you are surrounded by hostile apes and have time to light a fire cracker and throw it towards them, do so, then run,” says Jahme. “But you must ask yourself, why did you get too close?”

**KEY KIT FIRE CRACKERS**

## HOW TO SURVIVE... A TIGER ATTACK

AS SEEN IN BURNING BRIGHT, THE LIFE OF PI



**HOW TO PREVENT AN ATTACK** “Tigers, lions and leopards have been known to kill people and all three have been known to become man-eaters,” admits big cat expert and Panthera CEO, Dr. Alan Rabinowitz. “Humans are not part of their search image, but there are times when they attack and it seems unprovoked – in that case it can be that prey is wiped out in an area or they are sick or injured and they take the easiest prey.” A tiger’s MO is stealth and to sneak up behind their target, so be alert and if you come across a tiger, stand up straight, be passive and slowly move away. Like lions and bears, they are triggered by a flight response, so running is the worst course of action. Maintain eye contact and put space between you and kitty. “Once the stealth is broken and you clearly acknowledge the tiger, then often it will back away.” Carole Jahme also suggests wearing a mask on the back of your head to fool a tiger attacking from behind that you’ve clocked them.

**HOW TO SURVIVE AN ATTACK** “If the cat growls or comes at you, you want to act aggressive – growl back, seem larger, put your hands in the air – you want the cat to think it’ll have a fight on its hands,” says Rabinowitz. And bear spray works as well on felines as ursines, so bust that bad boy out. But he admits, “If the cat’s in that kind of mood” and wants to attack, nothing will stop it. In that case, roll up into a ball and protect your most important organs. Tigers have massively powerful jaws and will go for the jugular, dragging their prey around to snap the neck, so try to tuck your neck in during an onslaught. And don’t play dead. “You should try to beat it off, punching, hitting, kicking – once it encounters opposition and it feels like its territory is safe and it can escape, it most likely will. It’s not a foregone conclusion that it’ll kill you.”

**KEY KIT A FACE MASK, BEAR SPRAY**





# RETRO

Looking back at the classic films that celebrated landmark anniversaries this year

114



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#### PRIME DIRECTIVES

Serve the public trust  
Protect the innocent  
Uphold the law  
(Classified)

Thirty years ago, Paul Verhoeven's *RoboCop* spliced sci-fi, satire and state-of-the-art special effects to create one of the most influential films of the decade. *Total Film* joins the Dutch director and his cast to look back on the birth of an iconic lawman.

**WORDS** JAMES MOTTRAM

# ROBOCOP





# ROBOCOP



## TF CLASSIC

**P**art man, part machine, all cop." The tagline for 1987's *RoboCop* perfectly encapsulates the premise for Paul Verhoeven's touchstone sci-fi. But it doesn't even begin to explain why it remains one of the most enduring films of the 1980s. Thirty years old this July, *RoboCop* spawned two sequels, a 2014 reboot, a TV series, videogames, comic books and a 40-episode animation show, *RoboCop: Alpha Commando*. But nothing has quite had the impact of the Verhoeven original.

Scripted by Ed Neumeier and Michael Miner, *RoboCop* is a near-future nightmare. Set in Detroit, this once-proud home of the American automobile industry is crime-riddled and on the verge of financial ruin. It's a world in which greedy conglomerate Omni Consumer Products (OCP) runs the local law enforcement and plans a utopian Delta City, gentrifying the city's poorer areas. Likewise, the 24-hour rolling news ("Give us three minutes, we'll give you the world") feels eerily familiar to today.

"To call it prophetic is a little bit blasphemous," reflects Verhoeven, sitting in a suite in London's Mayfair hotel. "But even if you look at Old Testament prophecy, you see that prophets took elements of what was happening at that time and extrapolated it into apocalyptic vision. I think Ed Neumeier and Michael Miner really had an uncanny connection and saw these things that were visible, but in no way dominant, and took them out and made them much bigger, and used them for the movie."

Back in the autumn of 1984, Miner was a film student at UCLA and Neumeier was working as an executive and story editor at Universal Studios. When they met, thanks to an outreach programme, they realised they were both working on similar screenplays – one called 'RoboCop', the other 'SuperCop'. Neumeier, in particular, had been inspired by 2000 AD comics' resident square-jawed law-enforcer Judge Dredd, as well Ridley Scott's *Blade Runner* (he'd snuck on the set).

Entering *RoboCop*'s hellish inferno is officer Alex J. Murphy (Peter Weller), a beat cop soon to be slaughtered in



cold blood by a gang of merciless thugs. With his body the 'property' of OCP, Murphy's remains are integrated into an experimental new cyborg. A highly trained law-enforcement unit, RoboCop has three prime directives: serve the public trust, protect the innocent and uphold the law. A fourth, to never harm an OCP executive, only gets revealed later on.

It took three months to complete the script, but a further two years for the writers to find funding and a director. Roger Corman protégé Jonathan Kaplan was courted. So was *Repo Man*'s Alex Cox. Both passed. Even Verhoeven was close to saying no, until his wife convinced him to take a second look at the script. With the film set to be bankrolled by Orion, the company that had already released Verhoeven's 1985 medieval English-language debut *Flesh+Blood*, the Dutchman signed on.

While he'd had doubts about his ability to make a sci-fi, the satirical edges – who can forget adverts for a *Battleship*-style board game called Nukem ("Pakistan is threatening my borders!")? – were what really drew him in. "To a large degree, it was in the script," he says. "When I was reading it, I had a smile on my face. Of course, the whole thing is nonsense in the first place, but it was presented in such a clever way. It was so well done, the script."

Still, the screenplay's more lurid qualities had given it something of an image problem. "I remember when

**ON PATROL**  
(above) Peter Weller studied both robotics and mime before playing the titular lawman. (below) Gang member Emil Antonwksy (Paul McCrane) becomes intimate with some toxic-waste.

I read that film, I thought, 'This is a B-movie,'" says Kurtwood Smith, hired to play Clarence Boddicker, the vicious criminal gang leader responsible for killing Murphy. Likewise, Nancy Allen – cast as Murphy's partner, Officer Anne Lewis – remembers receiving the script and calling her agent. "I said, 'Oh my God, they're changing this title, right? It's a terrible title!'"

Fortunately, Verhoeven's reputation preceded him. "I had written Paul Verhoeven's name down on a list with five directors I wanted to work with a year before I met him," noted Peter Weller at the time (the actor now rarely gives interviews, particularly about *RoboCop*). And for those that didn't know him? Smith went to the video store and rented Verhoeven's Dutch movies. Watching proto-*Basic*







Instinct thriller *The Fourth Man*, “I went, ‘This is a whole different guy from what I’d thought.’”

Verhoeven’s own background – he was born in 1938 and grew up in the Netherlands during the Nazi occupation, close to a German military base – also played its part.

“He based the villains on Nazis, really,” says Smith. “I found out later that there was something about me that reminded him of Heinrich Himmler!” (Ironically, Smith played Dr. Joseph Goebbels two years later in mini-series *The Nightmare Years*). “He had that dark European impression of the police and governments that travelled into the film.”

### POLICE LINE-UP

When it came to casting Murphy/RoboCop, Peter Weller wasn’t top of the list. “Our first choice was Arnold Schwarzenegger, who had just come from *The Terminator*,” recalls Verhoeven. But Rob Bottin, the man credited with designing the RoboCop suit, balked at the idea, telling his director that the Austrian Oak was already too big to sport such a bulky costume. Michael Ironside was also considered. “[He] would’ve been interesting too – I knew him from this television series *V*,” adds

Verhoeven, who would later cast him in *Total Recall*.

For Weller, it was the “mythic aspect” of the script that attracted him. “Inside the body of this robot, you have a human being dealing with his own loss and searching for his soul. It’s a traditional theme that runs through the *Frankenstein* myth, *Beauty And The Beast*, all cultures have myths that deal with that struggle. That was the film I wanted to make. And from knowing Verhoeven’s other stuff, I knew that was the film he wanted to make, because he’s always dealt in some way or another with characters struggling to find out who they are.”

Verhoeven specifically liked the way the Neumeier/Miner script dealt with Murphy’s consciousness left inside this robotic shell. “Most of the brain is gone – there are only flashes that he gets in his head,” he says. “There is something in the brain that still functions and that gives him, at certain moments, information – you can see his child, you see his wife. And ultimately he taps into a computer and sees himself and realises that he’s dead. I think that was such a clever and beautiful set-up.”



### FAIR COPS

(top) Weller with co-star Nancy Allen, the daughter of a real-life policeman. Director Paul Verhoeven (above).

When it came to casting Anne Lewis, Nancy Allen auditioned early but was overlooked in favour of Stephanie Zimbalist, then a star of TV show *Remington Steele* with Pierce Brosnan. When Zimbalist dropped out, Allen was drafted in. Already famed for her work with Steven Spielberg (*1941*) and Brian De Palma (*Carrie*, *Blow Out*, *Dressed To Kill*), Allen was also the daughter of a New York police lieutenant, which made her ideal casting.

“I understood the importance of a partner, I understood the job, so to speak,” she says. But, despite her father’s profession, Allen had never held a gun. “They arranged for me to go out to the police academy in Los Angeles, with Sgt. Steve Estrada, who was amazing. He took me out on the shooting range and took me through the training they do with the recruits. As it turned out, I was a really good shot and really did enjoy shooting and hitting the targets. I liked the challenge.”

Weller’s prep work was even more extensive. He read everything he could about robotics, then spent four months studying with a professional mime to





develop RoboCop's motion that would at once be both graceful and mechanical. Meditation also proved useful when it came to wearing the suit – which was so hot inside, it could reach temperatures of 45 degrees Celsius. Weller estimated he lost about two pounds of water every day locked inside this metal tomb. “Peter was very disciplined,” remembers Allen.

Pennsylvania, with some interiors that required a more controlled environment shot back in Los Angeles. The prosthetics/make-up work – led by Bottin, a protégé of the legendary Rick Baker – were particularly impressive (notably when Clarence's hoodlum Emil, played by Paul McCrane, crashes into a vat of acid, his skin melting like the Toxic Avenger).

## 'THEY ALMOST PULLED THE PLUG SEVERAL TIMES'

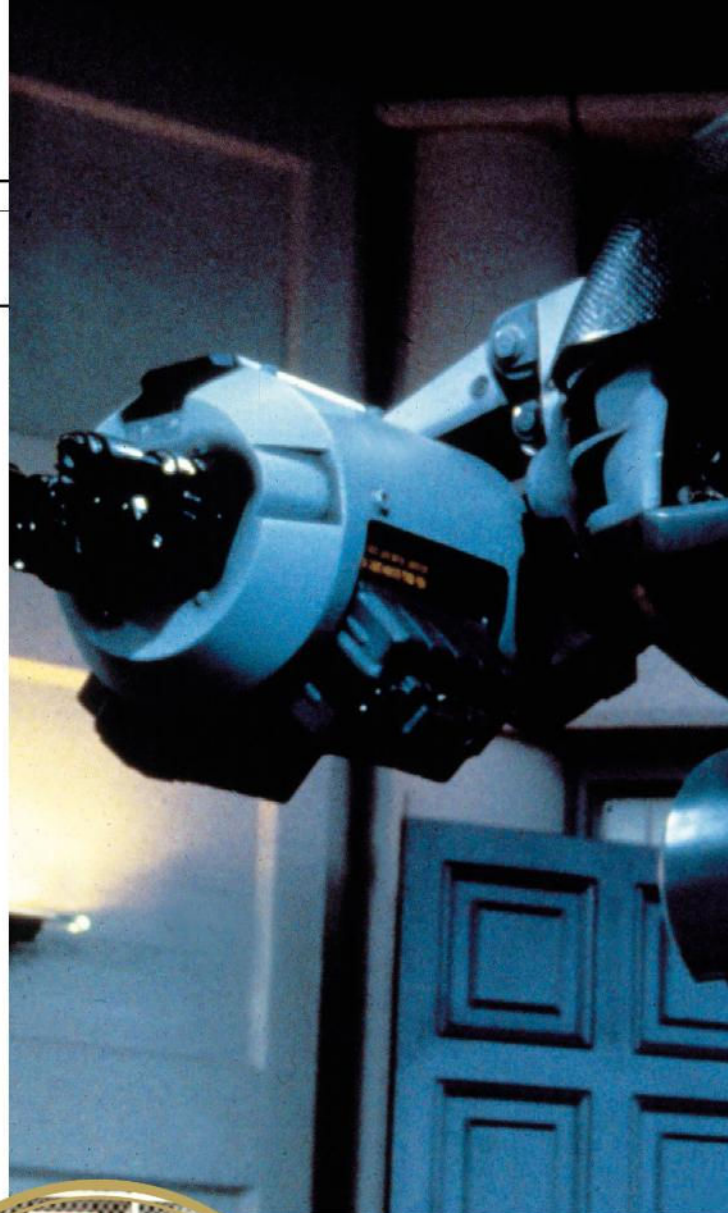
The actress adds that the suit was due to be ready two weeks before the production began, to give Weller time to acclimatise, but “it literally arrived on day one the first week of shooting”. As Ronny Cox, the actor cast as villainous OCP suit Dick Jones, recalls: “The first day that Peter came to work, he was called at six o'clock in the morning and at six o'clock that night, they finally had him ready in this suit. So all they did that day was get him into the suit and then they had to take him out of it – he never shot! Eventually, they got it where they could get him into it in about two hours.”

The majority of the production was shot in Dallas, doubling for dystopian ‘Old Detroit’ with the help of some nifty matte work. The sequences in the steel mill were shot in Pittsburgh,

Allen vividly recalls shooting the scene in which Murphy is gunned down by Clarence's gang with her character watching through a wire fence. “It was very disturbing,” she says. “I'm trying to find him, I hear him screaming, but when I had to run up to him, believe me, all I had to do was look at him, it was so upsetting. So terrifyingly realistic. The wonderful special effects make-up really did the job for me. I didn't have to dredge up too many emotions there.”

### COST CRISIS

Originally due to cost \$10m, the production was under enormous strain. “They almost pulled the plug on the film two or three times,” remembers



Cox, “because it was going a little bit over budget.” It eventually was completed for around \$12m, though only after Verhoeven was petitioned by the producers to cut a scene together to show the investors. “I'm sort of proud of this,” beams Cox. “The scene they cut together was the bathroom scene with me and Miguel.”

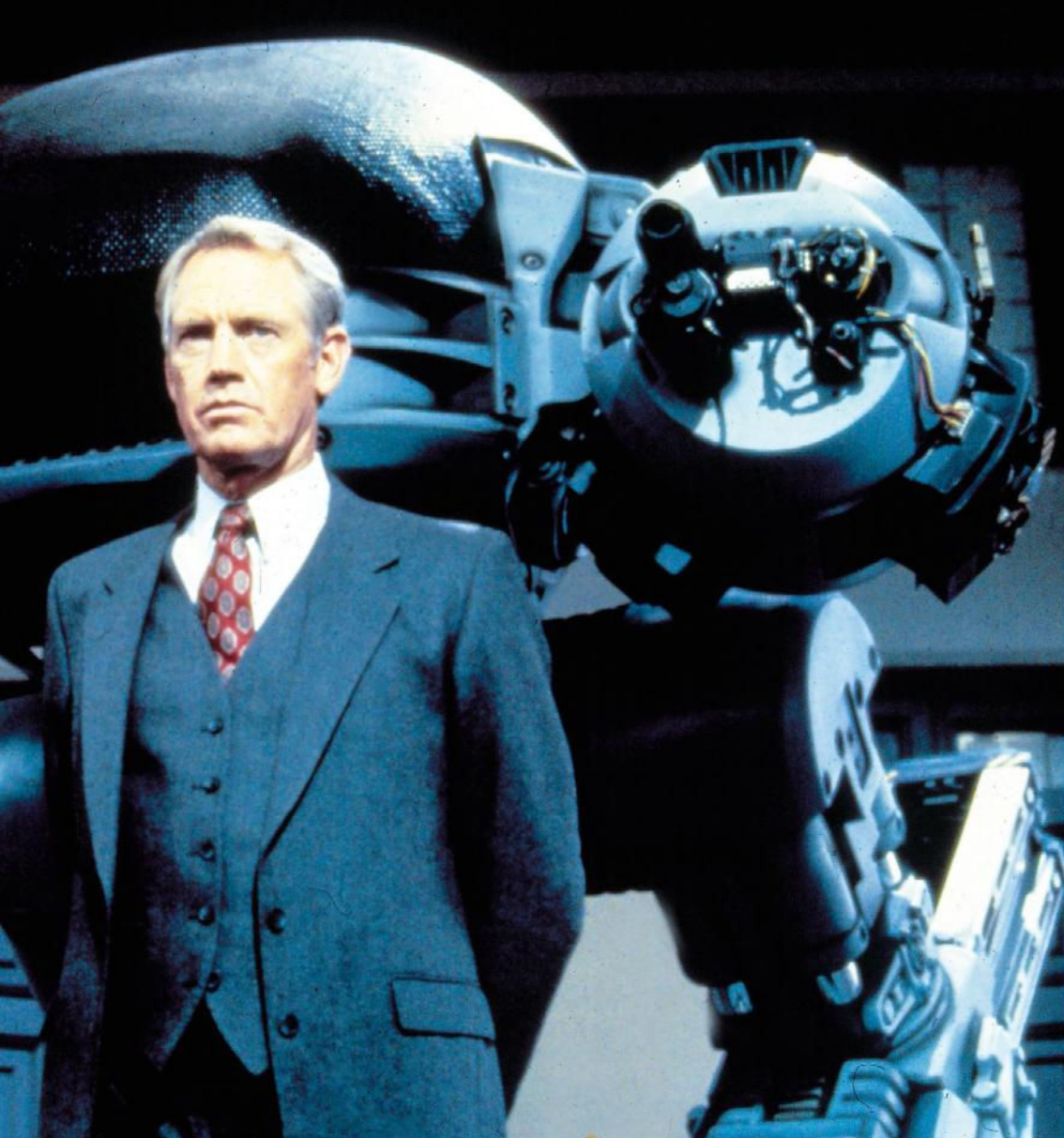
The late Miguel Ferrer played Bob Morton, the OCP executive who initiates the RoboCop programme. The scene in question, typical of *RoboCop*'s spot-on take on corporate dick-measuring, sees Cox's Jones confront Morton in the washroom, bemoaning the fact the RoboCop project has just seen him lose lucrative contracts for his failed law-enforcing robot ED-209 (see box-out, right).

“When we were rehearsing it, Miguel was really opposed to me grabbing him by the hair,” says Cox. “He had to protect his character. He just didn't want to do that. I said, ‘Look Miguel, you're an actor, I'm an actor,

**HEAVY METAL**  
RoboCop with his creator Bob Morton, played by Miguel Ferrer (above), and getting to grips with his criminal nemesis Clarence Boddiker, played by Kurtwood Smith (left).







#### ROBOT WARS

(above) Ronny Cox as shifty OCP suit Dick Jones, in front of his ill-fated pet project, the ED-209.

we know we're not going to be out of control, but that will set up that relationship better than anything else can.' I felt really strongly that needed to be done that way."

Once complete, the problems weren't over – with Verhoeven facing issues from the censorship board, the MPAA. "They didn't accept the violence," he sighs. "I had to change scenes because the film had to be an R-rated movie and they gave it an X. They did that seven, eight times." Adds Cox, "They hurt the film by doing that. Paul's original vision – he wanted the blood to be so over-the-top [so it looked] comic book. But they kept cutting that back, so in many ways, it made the violence more real."

When the film was released on 17 July 1987 (opening in the UK in February 1988), some critics were typically sniffy ("There's no vision behind the film's two-bit nihilism," said *The New Yorker's* Pauline Kael). But its heady mix of satire and sci-fi touched a nerve with the public. Grossing \$53 million in the US, four times its budget, Orion had a hit – and

executives immediately clamoured for a sequel. "We felt we wanted to do a good sequel," says Verhoeven. "I think we had some interesting ideas, but it took too much time for Orion."

A writer's strike eventually saw Neumeier and Miner replaced by comic-book maestro Frank Miller to pen *RoboCop 2*. With Verhoeven gone, *River's Edge* director Tim Hunter was hired, only to be replaced by Irvin Kershner, while Walon Green re-wrote Miller's script.

"What started out to be something really exciting and something I was looking forward to turned out to be maybe the worst experience of my career," says Allen, who – like Weller – signed on. "The script I originally agreed to is not the script that was shot."

It's the original *RoboCop* film that has endured. "Somehow, it was one of the first comic-book movies really, only there wasn't a comic book before it," says Smith, who admits he's still handed *RoboCop* pictures



#### CLOSE UP

##### ED-209: THE ROBOT OCP MADE EARLIER

"The Enforcement Droid Series 209," announces



Dick Jones, "is a self-sufficient law-enforcement robot." At least until the biped malfunctions, blowing away young executive Kinney (Ken Page) in front of an open-mouthed OCP board in one of *RoboCop's* most memorable scenes. Designed by Craig Hayes, ED-209's movements were inspired by documentary footage shot at automobile factories that used robotics to assemble the vehicles.

With ED-209's distinctive voice ("You have 20 seconds to comply") provided by the film's producer Jon Davison, a life-size version was built that towered over the cast. An articulated miniature model was also constructed, stop-motion animated by special effects genius Phil Tippett (of *Star Wars* and *Jurassic Park* fame), with the help of VistaVision cameras and rear-projection blue-screen plates. Tippett says he always saw ED-209 as "crab-like and clumsy".

When it came to the shooting of Kinney, Verhoeven wanted it to err on the side of gruesome. "All that stuff, with him falling into that model... that was a bloody mess!" remembers Ronny Cox. In fact, Verhoeven's repeated battles with censors the MPAA meant he had to cut the gore back. "[That] scene is much more violent! There is more blood," he chuckles. "The original version, you cannot prevent yourself from smiling because it's so over-the-top."

to sign by autograph hunters.

"*RoboCop* was important to a lot of young men at that time for a lot of reasons. Maybe it was the first R-rated movie they'd seen."

Frequently asked to appear at screenings of the film, Cox concurs. "There are people who are freaks over this film," he laughs. Allen can still remember being at a fan convention with Weller just 18 months ago.

Asked what their favourite lines were, "both of us, ironically, picked lines that weren't ours," she says. "Mine was, 'Bitches, leave!' And Peter's was, 'Dick, I'm very disappointed!'"

ROBOCOP IS AVAILABLE NOW ON DVD AND BLU-RAY.



Cameron's beard impressed some more than others.

## ripley yarns

CELEBRATING ALIENS' 30TH BIRTHDAY WITH  
WAR STORIES FROM CAMERON AND CO...

**T**hirty years ago, director James Cameron, producer Gale Anne Hurd and star Sigourney Weaver did the seemingly impossible: deliver a more-than-worthy sequel to one of the most celebrated sci-fis of all time. *Aliens* cemented Ellen Ripley as a hero for the ages and has inspired an endless number of films, TV shows, comics and videogames. *Small Screen* talks to the key players about the movie's enduring impact...

**How do you even begin to follow up a film as iconic as *Alien*?**

**JAMES CAMERON** [writer/director]:

I think there's a tricky balance when you are doing a sequel between making it fresh, surprising the audience, but not with such a swerve that they feel it's not honouring the first film. You have to play to expectations, and play *against* expectations. I always think it's about answering a question they didn't know to ask, but when they see it, it seems obvious. It's a tricky space to play in. With *Aliens*, we didn't know it was going to be a hit. We liked it and thought it was cool.

**How did you feel about the prospect of working with Weaver?**

**CAMERON:** I was in awe of her before I'd even met her. Sigourney had set a

bar. I had her picture up on the wall when I was writing the script. I was terrified when I met her!

**The movie set a benchmark for female action heroes...**

**SIGOURNEY WEAVER** [Ellen Ripley]:

I think Jim [Cameron] and I both feel that women really get it done and all these stereotypes are bullshit. I felt like I was playing a normal woman who was put in these circumstances. I wasn't going to be able to turn to anyone, as I wasn't able to in [Alien]. We really went for it with this woman. We didn't go, "You're a little too strong, so you really need a scene where you... [Weaver sniffs, faux weeping]." That's usually what you get; a note about two-thirds of the way

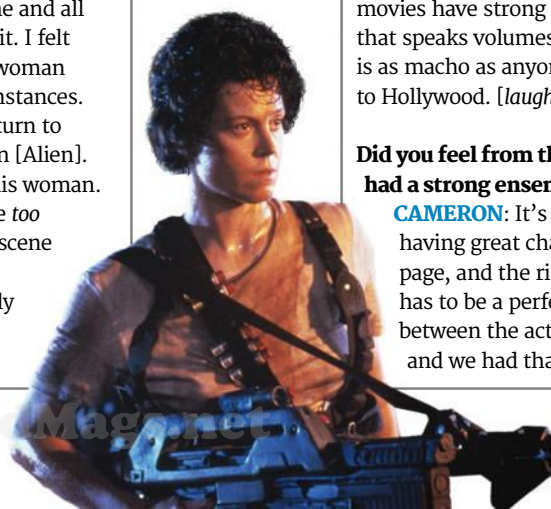
through the movie that they want you to be a *little* more sympathetic. God bless Jim, and all our directors, nobody had that silly, impractical thought. You don't have time to be sympathetic, yet she is sympathetic because she's present, she doesn't panic and she's trying to help people.

**BILL PAXTON** [Private Hudson]: Jim was the right guy to direct *Aliens*.

He had a strong female lead in *The Terminator*. This is a guy who is close to his mum. What a perfect guy to come along and take this franchise, and character, to the next place. All of his movies have strong female roles, and that speaks volumes about a guy who is as macho as anyone who ever came to Hollywood. [laughs]

**Did you feel from the start that you had a strong ensemble?**

**CAMERON:** It's still always about having great characters on the page, and the right actors. There has to be a perfect synchronisation between the actor and the role, and we had that. We knew that







Xen moment: *Aliens* won two Oscars, for visual effects and sound effects.



**CAMERON:** And one was for Sigourney's performance. Up till then, no actress had been nominated for a science fiction/horror picture.

**LANCE HENRIKSEN** [*Bishop*]: *Aliens* had a major effect on my life. Suddenly, I had a career. [It] was so successful and so well done, and framed us so well, we were defined in a way.

**REISER:** The first time I ever went to a convention was two years ago. Until then I didn't know there was a subculture of people who collect props and posters and have seen *Aliens* dozens, hundreds of times. That was an eye-opener. It's such a well-made movie. You can see its legacy in other films that emulate the cutting, the pacing and the efficiency. But not everybody can do it because not everyone is Jim Cameron.

#### What did you make of *Alien*?

**CAMERON:** I thought it was dumb and a huge slap in the face to the fans. [David] Fincher is a friend of mine and an amazing filmmaker, unquestionably. It was his first big gig. He dropped into the production late. They had a horrible script and were re-writing it on the fly. It was a big mistake. Certainly, had we been involved, we would not have done that because we felt we earned something with the audience for those characters. **Tara Bennett**

**ALIENS: 30TH ANNIVERSARY BLU-RAY STEELBOOK IS OUT NOW.**

going in with Sigourney. We had to go find all the others to step up to her level.

**MICHAEL BIEHN** [*Corporal Hicks*]: The cast got along so well. I've never heard anybody in this cast say anything negative about another member. Sigourney as a leader is beautiful, she's sexy and a great actress but she works. She's like Jim and Gale, who are workhorses. When you heard that Sigourney was on the set ready for the shot, you moved in a hurry to get it done.

**PAUL REISER** [*Carter Burke*]: When we did this, it was 1985 and I had not worked a lot. Whatever I had done was in comedy so it was a really nice thing to be part of. The role in itself wasn't remarkably dramatic. It was so well written; you just had to say what he wrote and it would fit nicely into the story. But to be able to be in

something I wouldn't normally be in was a great thrill.

**CARRIE HENN** [*Newt*]: I was blissfully ignorant. I had no concept of what I was doing. I knew Sigourney from [watching] *Ghostbusters* but I really didn't have a concept of what was going on – which was probably appreciated as it meant there wasn't a little diva running around!

**PAXTON:** Jim used me [*Hudson*] as the pressure release valve. [laughs]

#### What surprised you most about the film's success?

**GALE ANNE HURD** [*producer*]: I think the remarkable thing was that, as someone who has loved genre movies my entire life, it was one of the times that the horror genre was really taken seriously. We got seven Academy Award nominations, which shocked the hell out of us.

#### POST-COLONIAL

(above) The sequel was shot at Pinewood and Acton Lane Power Station; (above left) Lance Henriksen, Bill Paxton and Cameron on set; (top right) Carrie Henn (Newt), now a teacher, hasn't appeared in any other movies.

**'I HAD A PICTURE OF SIGOURNEY ON THE WALL WHEN I WAS WRITING THE SCRIPT'** JAMES CAMERON





A LIFE IN PICTURES

# ROGER MOORE

Suave, sardonic and perennially good-humoured, the third actor to portray James Bond in the official 007 franchise was beloved by generations of cinemagoers. To mark his death in May, at the age of 89, Total Film looks back fondly on his wit, warmth and wisdom.

WORDS NEIL SMITH





### MAVERICK 1960-61

Two years of *Ivanhoe* and one season of *The Alaskans* led to Moore getting cast as James Garner's English-accented cousin Beauregard in this popular series about frontier gamblers. "I wasn't that thrilled about doing the show," he admitted.

"But it was OK, as it happens, and I thought some of the scripts were quite funny." Less amusing was Moore's discovery that all his costumes had Garner's name on them, and the penny-pinching studio's insistence that the actors punched in every morning. "I refused to be part of such a stupid scheme," said Moore, who left the show after 16 episodes.

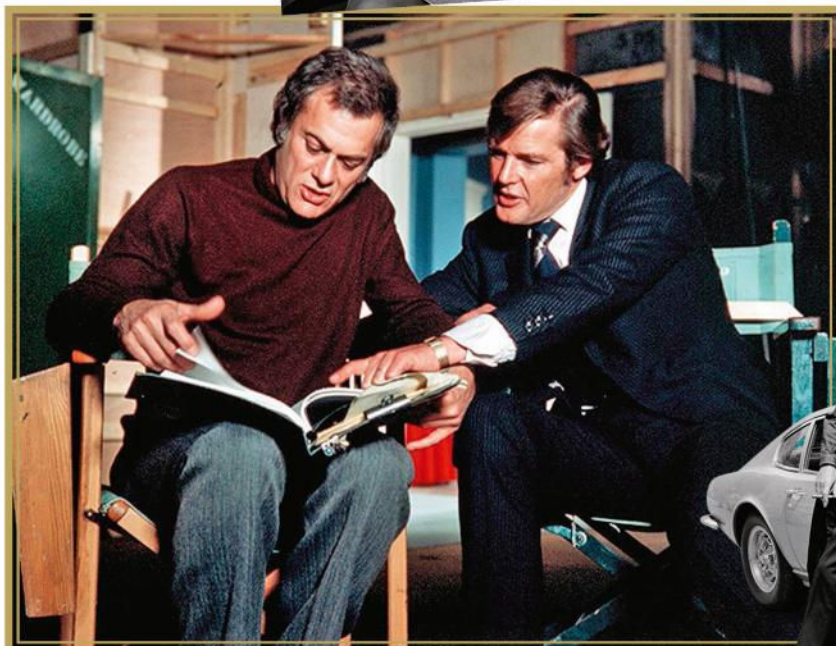


### THE SAINT 1962-1969

Moore had a far happier time playing globe-trotting do-gooder Simon Templar in the Leslie Charteris-inspired show that confirmed his stardom both at home and abroad. He also got to direct a few episodes, one of which gave an early role to a then-unknown Donald Sutherland. "I thought the show would run for one series," Moore wrote later. "I never dreamed it would run for seven years and 118 episodes." Decades later it also spawned a movie reboot in which Moore made a fleeting vocal cameo. "A bit of a mess" is how he summed up that Val Kilmer debacle.

### THE PERSUADERS! 1971-1972

Moore warmed up for Bond by teaming up with Tony Curtis in this light-hearted series about a couple of playboys who join forces to right wrongs. It was a volatile partnership both on and off screen, not helped by Curtis' love of marijuana, his obsessive miserliness and his unpredictable behaviour. (The filming of one episode ground to a halt after he called guest star Joan Collins the c-word.) Moore, though, made sure he had fun, taking four roles in one *Kind Hearts And Coronets*-inspired instalment and hiring his own clothing line to keep Lord Brett Sinclair in natty threads.

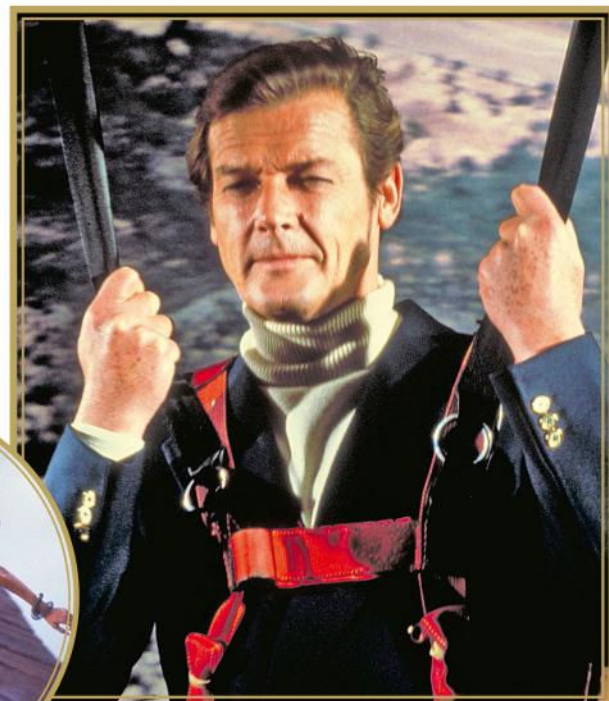




## JAMES BOND 1973-1985

Moore's name had been linked to Bond as far back as *Dr. No*, so few were surprised when he finally got the role following Sean Connery's (second) exit from the franchise. From the start, though, it was clear a different approach was required. "The scripts were written to accommodate my lighter approach to the role," he said of a seven-film tenure that began with *Live And Let Die* in 1973, ended 12 years later with *A View To A Kill* and did not – contrary to reports – see him partially paid in Montecristo cigars. "They knew that I liked to play it with a sense of humour, so there were always light-hearted touches added to counterbalance a heavy, serious scene," he said.

Moore's pranks, many of them at the expense of Desmond 'Q' Llewelyn, guaranteed the tone was as light on set as it was on-screen. It wasn't all fun and games, though; a speedboat crash on *Live And Let Die* and a premature explosion on *The Spy Who Loved Me* left him with painful reminders of his time OHMSS. Perhaps it was this that prompted him to become increasingly dependent on stunt doubles – notably in 1983's *Octopussy*, in which practically no attempt was made to mask the join. "I do all my own stunts, and all of my own lying!" he said in 2002. "No, there are talented guys who do all that, and I don't want to deprive them of a wage if they're brave enough to risk their necks making this coward look tough."







### THE WILD GEESE 1978

Sharing the screen with Richards Burton and Harris encouraged Moore to raise his game for this mercenaries-in-Africa yarn, not least in the scene in which he forces a drug dealer to ingest his own dodgy heroin. The ruthlessness came from the real-life mercs brought on set to advise, one of whom made it his business to scare Roger witless.

"He'd be talking to you and then, all of a sudden, you'd feel his bayonet at your throat," he would later recall. "'That's the way you do it,' he'd say. You wouldn't want to cross swords with him!"



### THE SEA WOLVES 1980

Originally conceived as a *Wild Geese* reunion, this fact-based war film about a secret WW2 mission to sink a German vessel moored in neutral Goa instead saw Moore sharing the screen with Gregory Peck and David Niven, reassembled themselves 19 years on from *The Guns Of Navarone*. "It was a

super film," recalled Moore, despite the locals being just a little clueless. "In one scene my character takes a bullet in the arm," he remembered. "The Indian unit nurse took one look and proceeded to attend to my fake wound. I don't think she'd ever worked on a film before!"



### THE CANNONBALL RUN 1981

It was Moore's idea to make the character he plays in Hal Needham's action comedy a would-be actor who thinks he's Roger Moore. He also came up with the character's name: Seymour Goldfarb Jr., heir to the Goldfarb Girdles fortune. "It was the hugest fun to make," he said of the phenomenally successful Burt Reynolds vehicle. "I got to drive the Aston Martin DB5 from *Goldfinger* and in every scene I had a different female passenger alongside me." In 2016, Sir Roger showed he was still game for a self-parodying cameo, popping up as himself in dementia drama *The Carer*.



### CURSE OF THE PINK PANTHER 1983

Moore thought he was in for a five-day engagement and a \$500k paycheck playing Inspector Clouseau (after extensive plastic surgery) in Blake Edwards' Peter Sellers-free continuation of the *Panther* series. "However, the buggers worked me from morning to night and filmed it all in just one day," he'd later sigh.



### SPICE WORLD 1997

Another day's work saw Moore literally phone it in as the pig-feeding head of the Spice Girls' record label in the pop quintet's mercifully singular contribution to cinema. Co-star Richard E. Grant remembers him as "an officer and a gentleman" with a "sense of humour as dry as a martini".






# APOCALYPSE NOW'S CHOPPER ASSAULT

Filming the attack, however, in time to Georg Solti and the Vienna Philharmonic's 1965 recording of 'Valkyries' – with Baler, a fishing village in the northern Philippines standing in for the fictional Vinh Dinh – proved as problematic as the rest of *Apocalypse Now's* shoot.





The first troublemaker, oddly, was Donald Rumsfeld. Then US defence secretary, he, said Coppola, “categorically refused” to let the anti-war production use any American machines. Coppola turned to Filipino dictator Ferdinand Marcos to supply the Hueys and pilots, the problem being that Marcos was battling a rebel uprising, so would regularly recall his fighting force for real war work.

“It was a logistical nightmare,” explained ‘helicopter wranger’ Doug Claybourne. “We’d ask for 10 [choppers] and often five would show up. [Plus the

pilots] just weren’t movie pilots. It was hard to get them to fly within the frame. We had to drag them to the ground and tell them to do it again.”

It wasn’t any easier on land. While an army of Italians and Filipinos built sets and a dolly track coming out of the sea, assistant director Jerry Ziesmer struggled to control the 750 extras. The real ‘Nam vets, he said, tilted radically between “joy during the scene, and terrible lows when it was over”, while extras playing blindfolded prisoners had to be rugby-tackled before being “sliced like a sausage”

by rotor blades. “I’m so thankful,” Coppola has since added, “that there was not one accident or loss of life.”

It was also a baptism of fire for Martin Sheen. Then an alcoholic who’d suffer a heart attack later in the shoot, it was his first scene as Willard, having replaced Harvey Keitel. “Through all the noise and smoke and blades, the cow being lifted, I was beside myself with terror,” admitted Sheen, who cut his face during the scene, hence the plaster he wears for much of the film. “I’d never seen anything like that before or since.” Neither had we. **AW**



BIG PICTURE

# PLAN OF THE APE

THOSE DAMN DIRTY APES  
HAVE SPENT 50 YEARS  
MONKEYING AROUND IN  
MOVIES, COMICS, NOVELS,  
GAMES AND EVEN A THEME  
PARK. JOIN US AS WE  
TRACE THE APE  
EVOLUTION...

WORDS PAUL BRADSHAW





## PLANET OF THE APES

**“I CAN’T HELP THINKING THAT, SOMEWHERE IN THE UNIVERSE, THERE HAS TO BE SOMETHING BETTER THAN MAN.”**

Captured, beaten and forced into a labour camp by the Japanese army in 1943, French writer Pierre Boulle relived his harrowing experiences for the rest of his life, first exorcising them in his gruelling war novel *The Bridge Over The River Kwai* (1952) before turning to science-fiction in 1963 with *Planet Of The Apes*.

A dark allegory about inhumanity, in which a trio of humans explore a planet orbiting the star Betelgeuse, which is populated by intelligent apes, the book launched one of the biggest franchises ever made. Spanning five decades, nine movies, two TV series, hundreds of comics and a head-scratcher of a timeline, *Planet Of The Apes* became the rebel child of mainstream sci-fi, each new chapter defining and reflecting controversial developments in US social politics.

While the franchise’s main gambit – reminding us of our inability to stop treating each other like animals – has undeniable subtextual power, it has also quietly evolved through two critical turning points in Hollywood sci-fi history, setting benchmarks for special effects and storytelling both before *Star Wars* and after *Avatar*.

Boulle’s book laid the groundwork, but it shares surprisingly little with any of the films, and a direct adaptation has never been attempted. Framing his story with a side-strand in which a pair of honeymooners discover a message in a bottle, Boulle’s action is set entirely on a remote monkey planet





➡ that definitely *isn't* Earth, and features no spoken dialogue.

Back in the early '60s, science-fiction was the terrain of the B-movie, but the success of *Fantastic Voyage* in 1966 began to change that, and prompted 20th Century Fox to hunt out other "respectable" fantasy titles to adapt – bringing them to Boulle and *Twilight Zone* creator Rod Serling.

"As talented and creative a man as Boulle is," Serling observed at the time, "he doesn't have the deftness of a science-fiction writer. Boulle's book was a prolonged allegory about morality... But it contained within its structure a walloping science-fiction idea." So out went Boulle and in came Serling, bringing with him a "walloping" re-written script for the film that climaxed with what's now

recognised as one of the greatest twist endings of all time.

Charlton Heston was cast in the lead, Roddy McDowall donned John Chambers' monkey suit, Franklin J. Schaffner took the director's chair and cinema history was made long before Heston fell to his knees and realised, yes, he was on planet Earth after all. Nominated for three Oscars and winning one (for Chambers' stellar effects work), the 1968 film became a bona fide phenomenon.

Luckily, it left plenty of room for sequels – and the film quickly ballooned into a time-travelling, genre-stretching behemoth that gave audiences a new chapter almost every year until 1973. *Beneath The Planet Of The Apes* (1970) introduced a new astronaut (James Franciscus' Brent) and a nuclear threat that tied the series into contemporary headlines for the first time. *Escape From The Planet Of The Apes* (1971) took us back through time to the present day, taking aim at media culture and celebrities.

*Conquest Of The Planet Of The Apes* (1972), meanwhile, gave us civil rights marches, race riots and Caesar – the child of the revolution who would go on to shape the franchise. The future-set *Battle For The Planet Of The Apes* (1973) wrapped things up, sort of, by closing the loop on the original film, but the growing appetite for all things ape meant the universe was more than ready to expand beyond the cinema.

#### IT'S A MADHOUSE!

Charlton Heston and Linda Harrison in the original 1968 film.

## EVOLUTION OF THE SPECIES

The three eras of *POTA*'s groundbreaking effects...



### Prosthetic make-up 1968-1973

Make-up designer John Chambers, an ex-army medic who specialised in creating prosthetics for wounded soldiers, oversaw all five of the original *Planet Of The Apes* movies, masterminding the rubber appliances that would form the apes' expressive faces. The pioneering make-up led to odd on-set dining behaviour (lunch was liquefied and drunk through straws) and pranks aplenty.



### Modern make-up 2001

For his post-millennium reboot, Tim Burton stuck with prosthetics (despite 20th Century Fox pushing for CGI), handing the job of crafting his monkey cast to life-long *POTA* fan and effects supremo Rick Baker. Each ape spent almost five hours in the make-up chair, with Burton commenting: "It's like going to the dentist at two in the morning and having people poke at you for hours. Then you wear an ape costume until nine at night."



### Motion capture 2011-present

By *Rise Of The Planet Of The Apes*, CGI had come on enough that director Rupert Wyatt felt confident handing ape duties to Weta Digital. With a fancy new camera that could pick out mo-cap dots in daylight, the Kiwi company broke new ground in mo-cap (with Andy Serkis performing), while the animation hit heady highs with details such as pores, tears and pupil dilation – things that would be refined to near perfection in 2014's *Dawn* and this year's *War For The Planet Of The Apes*. **JW**





## GOING APE

Get ready for some monkey business at Fox World...

In 2015, it was announced that 20th Century Fox would be ransacking its library of titles to open an \$850m theme park in Dubai. Along with themed hotels, restaurants and rides, it would feature lands based on some of its hottest franchises: *Rio*, *Ice Age*, *Titanic*, *Night At The Museum*, *Predator* and, yes, *Planet Of The Apes*.

"This will build a tremendous amount of fan engagement with these brands," said Jeffrey Godsick, then-president of Fox Consumer Products. "There are strong merchandising opportunities and it will allow us to connect with our audiences on an ongoing basis."

Plans for the Dubai park were jettisoned, but a similar project will open at Resorts World Genting in Malaysia, in 2018. It will be called Fox World and will offer a "fully immersive entertainment experience" across 35 acres of land, with more than 25 rides and attractions aimed at both adults and kids. Expect the thrills to be hairy. **JG**



## 'BOULLE'S BOOK CONTAINED A WALLOPING SCIENCE-FICTION IDEA' ROD SERLING

Not that it hadn't already. Ever since the first film opened, the ape faces of Taylor, Ursus and Zaius had been *everywhere*. Preceding *Star Wars*' blanket merchandise campaign by almost a decade, Fox pushed *POTA* into every toy shop and supermarket throughout the late '60s – with play-sets, action figures, monkey masks, lunchboxes, piggy banks, kites, puzzles, plush dolls and costume kits fuelling a worldwide 'ape mania'. King of the collectables (and still worth a fortune on eBay) were the Topps trading card sets, which repackaged key scenes from the movies with a stick of 5c bubblegum.

With more than 300 individual *Apes* items on sale by the end of 1973, *POTA* was bigger than ever when the movie series wrapped up – helped in part by the syndication of TV reruns. Not wanting to lose momentum, Fox commissioned Serling

### TRADING PLACES

(top) Chimps revolt in *Beneath The Planet Of The Apes*; (above) small screen stars Ron Harper and James Naughton on classic Topps cards.



to pitch an idea for *Planet Of The Apes: The Series* and, taking bits of his draft script and ignoring a lot more, the TV show launched in 1974 as a separate, stand-alone chapter set in the middle of the Apeverse.

Ron Harper and James Naughton were cast as the new astronauts who found themselves cutting into the timeline somewhere after *Beneath*, and Roddy McDowall returned as a new ape – but his appearance wasn't the only thing that jarred. Why were the native humans speaking? Where was the nuclear apocalypse? What happened to all the politics? Why was one episode all about evil shark gods?! Clearly, Fox saw *POTA* less as a universe and more as a franchise – something the fans responded to by switching off their TVs.

Cancelled after just 14 episodes, *POTA: The Series* was an expensive flop – but Fox wasn't ready to call it quits just yet. Commissioning *Return To The Planet Of The Apes* as an animated series in 1975, the producers turned to DePatie-Freleng enterprises (the company set up by Looney Tunes legend Friz Freleng) and gave it free rein... but no money. The bizarre result is a show that still stands as the biggest anomaly in the *POTA* universe – a weird mesh of big ideas and zero budget that gamely tries to take the action back to the movie timeline.



## BEASTS OF BURDEN The movies that failed to get off the ground...

When Tim Burton's beastly *Planet Of The Apes* remake emerged to drag its knuckles across multiplex screens in 2001, it was all the more disappointing for being the end result of 13 years' worth of wrangling to relaunch Fox's prize franchise.

In 1988, the mooted *Return To The Planet Of The Apes* positioned itself as the true sequel to 1968's *Planet Of The Apes*. It would see the descendent of Taylor, played by Charlton Heston in the original, lead an uprising against his hairy rulers, and was days

from entering pre-production when Fox brought in some new execs who requested script rewrites before scrapping it altogether.

The next rendition to gain momentum was *Return Of The Apes*, in which a pair of scientists – one of them played by Arnold Schwarzenegger – would travel back in time to cure humanity of a genetic sickness. Phillip Noyce was lined up to direct, only for the whole project to fall apart when an executive insisted on the addition of a comedy scene featuring apes playing baseball.

Arnie, however, remained in place as Chris Columbus became attached to a new version, in which an ape astronaut unleashes a virus on Earth and scientists must visit the apes' home planet to quest for a cure. James Cameron came in to produce, promised to take the script in a different direction, and then dropped out after *Titanic* caused such a splash he no longer fancied monkeying around. Shame – any of the above would surely have been more fun than Burton's listless reboot. **JG**



➡ Another set of astronauts crash land on Earth, this time finding an alt-future ape planet full of colonnaded monkey palaces, chimps flying jet-planes and an underclass of human mutants. Hampered by a ridiculous budget, the animators were forced to use as many still images as they could to keep the costs down. Unsurprisingly, an ugly, cheap Saturday morning 'toon that skipped over five films' worth of backstory didn't last long – and *Return* was axed after 13 episodes.

Driven into obscurity by the likes of *Star Wars* and the glossier sci-fi appetites of the '80s and '90s, *POTA* wouldn't be back on screens until Tim Burton's "reimagining" in 2001 – but there was another, alternative, Apeverse out there that had been going strong ever since the first film.

Switching publishers a dozen times over the decades, the *POTA* comics

began as a manga in 1968 and survived almost 50 years of conflicting storylines, film tie-ins, franchise crossovers and multiverse upheavals.

Still best remembered for its Marvel run between 1974–77, the Stan Lee-backed *POTA* series ran for 29 issues and featured original canon stories in black-and-white panels alongside articles on the making of the movies. The licence changed hands every few years thereafter, with Boom! Studios taking over in 2011, launching the current series, which now stands as the longest-running adaptation to date.

Wisely sidestepping the multiverse by setting their story 500 years before the original 1968 film, Boom! has since confused everyone once again by publishing a *Star Trek* crossover in 2014 (*The Primate Directive*) that saw Captain Kirk and George Taylor (Charlton Heston's character) teaming

up to try to stop the klingons from installing a puppet gorilla government.

By 2014, of course, cinemagoers had already been reintroduced to *POTA* via Tim Burton's oft-forgotten, mostly maligned 2001 *Planet Of The Apes*. Paying homage to the kitsch of the original film series but abandoning its timeline, the film positioned itself closer to Boule's book than Schaffner's movie, preserving the "other" shock ending (Earth is overrun with apes!) that was written out in 1968. A commercial success but a critical failure, Burton's film failed to reignite interest in the franchise – though it did kick-start another merchandise blitz.

**N**ew action figures, new trading cards and new apes flooded supermarket shelves once again, alongside William T. Quick's novelisation of the film. Itself one of many movie tie-ins, the book inspired two prequel novels, *The Fall* and *Colony*, which added even more chapters to the newly expanding timeline, though they failed to blend with the continuity of the comics, the films and the TV shows.

Also up was the franchise's first videogame – a PlayStation tie-in made

**REIMAGINED**  
(top left) The animated series and PlayStation game, both doomed to failure; (left) Tim Burton's 2001 reboot was also a disappointment.





## MONKEY TALK

Could apes ever shoot the shit? Well...

In the rebooted *Apes* trilogy, we watch as Caesar (Andy Serkis) goes from a chattering chimp to the most articulate of apes, but could monkeys ever really perfect the art of small talk? According to scientists at Princeton University, macaque monkeys have the right "vocal anatomy" that gives them the potential for speech but, sadly, their limited brain power holds them back.

"Now nobody can say that it's something about the vocal anatomy that keeps monkeys from being able to speak – it has to be something in the brain," said Dr. Asif Ghazanfar in December 2016. "Even if this finding only applies to macaque monkeys, it would still debunk the idea that it's the anatomy that limits speech in non-humans."

After the discovery, technicians at the VUB Artificial Intelligence Laboratory in Belgium created a simulation of what a macaque might actually sound like if it was smart enough to talk – the results are decidedly more eerie than Andy Serkis' vocalisations as Caesar. It might be a good thing if our evolutionary cousin never learns how to speak its mind... **JW**



without any seeming knowledge of Burton's film; arriving late, crashing early and disappearing without a trace. Except that it wasn't *technically* the first *POTA* game. Originally developed for the Atari 2600, an earlier *Apes* title had been swallowed up in the videogame crash of 1983. Presumed lost until the mid '90s (when someone found a copy in a mislabelled box), the game was subsequently rejigged by indie developers Retrodesign and published online as *Revenge Of The Apes* in 2003.

Almost a decade after Burton's film, talk stirred of a 'proper' reboot. Post-*Avatar* and post-Gollum, SFX

**MONKEY SUIT**  
(above left) Andy Serkis first takes on Caesar in *Rise*; (above) mo-cap transformation; (top) riding to war in the new film, out now.

technology had advanced enough for producers to consider a new take on *POTA* that didn't rely on prosthetics. Led by Andy Serkis' motion-capture performance, *Rise Of The Planet Of The Apes* was a global triumph in 2011. Transporting the Apeverse back to the beginning (*again*), it grounded the franchise with new human leads, believable effects and a viral-outbreak

even draws inspiration from the film of *Bridge On The River Kwai*.

More importantly, *POTA* is back. Caesar's face is on t-shirts again. Action figures are back on the shelves. Comics are taking up the new timeline. There's even talk of a ride being built at a new theme park in Malaysia (see box, p131). "It endures," says long-time fan and one-time *Battle* extra John Landis.

**'I WOULDN'T BE SURPRISED IF ITS NEXT INCARNATION IS A MUSICAL' JOHN LANDIS**

origin story that re-opened all the doors that had been slammed shut over the previous decades.

*Dawn Of The Planet Of The Apes* followed in 2014, with *War For The Planet Of The Apes* opening this summer, bringing the story strands ever closer to the dystopia that Boulle originally envisioned. Tying the broad themes back into current social politics, the new series is as provocative today as the first films were in the '60s – this year's battle-heavy chapter

"I wouldn't be surprised if its next incarnation is a Broadway musical."

From book to film to TV to comics and beyond, the Apeverse has become an untameable beast. But with more knots, holes and false starts than any other movie mythology, it's big enough now to hide everything behind a 400lb CG gorilla and the promise of more films to come. "It might be three films, it could be four. It could be five. Who knows?" says Andy Serkis of the rebooted series. "The journey will continue."







## CLASSIC SCENE

# BATMAN

Pop art...

134



01

### DATE WITH THE DEVIL

For the scene in which Kim Basinger's Vicki Vale walks into a date-trap at Gotham's Flugelheim Museum, set designer Anton Furst mix-mashed styles to caricature New York's Guggenheim on Pinewood's 95-acre backlot. The note accompanying Vale's surprise gas mask gift was handwritten by Tim Burton.



02

### ENTERING AND BREAKING

The trick with Jack Nicholson's Joker, argued Burton, was to "make it the Joker but retain Jack". Both the Savile Row tailoring and the actor's performance were bespoke: Nicholson helped dictate the hair shade, approved the costume and absorbed the Joker's anarchic anti-humour. "Nothing's sacred," he quipped.



03

### PURPLE REIGN

Burton wanted songs for the parade sequence and the museum scene, which was shot to Prince's '1999'. Bat-fan Prince enthusiastically responded with a full album, often criticised as an emblem of '80s corporate synergy. But his dandy funk-out 'Partyman' suits the giddy exuberance of Nicholson's untutored dance.



04

### ARTY PARTY

With every hand-slap and paint-splash seemingly choreographed to Prince's tune, paintings by Edgar Degas and Rembrandt come in for on-point attention. One goon ballet-dances towards Degas' Two Dancers On Stage while the Joker's purple hat mirrors Rembrandt's headwear.



05

### BRING HOME THE BACON

It makes sense that the Joker admires Francis Bacon's Figure With Meat, as it itself savages a Velázquez religious portrait. In *The Dark Knight*, Christopher Nolan also homaged Bacon with his Joker's clown face and nodded to the same painting when Heath Ledger's Joker torments a fake Batman between animal carcasses.



06

### TOYS STORY

Vale drenches the Joker, revealing his white face, achieved by make-up man Nick Dudman deploying two layers with a special adhesive. Then Batman enters, Danny Elfman's score booms Prince off-screen and the Joker delivers the question every kid asked in 1989: "Where does he get those wonderful toys?" **KH**



## fresh spins



### WONDER WOMAN

After his solemn *Hacksaw Ridge* score, Rupert Gregson-Williams graduates with range for the DCEU's game-booster. The Themyscira themes swell symphonically; 'Ludendorff, Enough!' lurks in horror/noir shadows. 'Pain, Loss & Love' covers emotional bases competently, before the end stretch adds muscle and ushers that electric cello-thrashing theme towards *Fury Road*-ish slammer 'Action Reaction'. There's a catchy-ish Sia/Labrinth credits song, too.



### BABY DRIVER

Edgar Wright's joyride is precision-sync'd to the playlist soundtrack, which oozes funk-soul style, rap swagger, classic-rock clout, surf-pop swoon-song and more besides. Between Jon Spencer Blues Explosion's hard-gunned opener and an engine-punching new cut from Danger Mouse/Run The Jewels/Big Boi, its tank of alterna-cool fuel runs over: plus, Queen provides a killer *Shaun Of The Dead* connection with 'Brighton Rock'.

## CLASSIC SOUNDTRACK



## blade runner

VANGELIS (WARNER BROS, 1994/2007)

Harrison Ford returns as Deckard in the Denis Villeneuve-directed follow-up.

**F**or something that's been so subject to alteration in its 34-year lifespan, Ridley Scott's elegiac Philip K. Dick adaptation remains stunningly cohesive. Gleaming with seamy atmosphere, Vangelis' soundtrack is a similar case in point. Despite its choppy release history, the Greek composer's sublime score is a miracle of synthesised emotion and mood-dripping tension.

Bootlegs and covers aside, off-screen disputes initially kept the score from release for 12 years. As elusive as a stray skin-job, the music duly grew in mystique – which gave way to pique when 1994's 'official' release lacked several cues. When a three-CD set emerged after 2007's *Final Cut*, including a third disc of sound sketches "inspired by" the film, some escaped cues resurfaced. But not all: a full 'Main Titles' theme remains on the loose.

Yet what's on disc proves how deeply Vangelis was embedded in Scott's 2019 LA. Some soundtracks underscore; Vangelis sculpted sound-worlds. There was magic in his methods. Positioning screens around

his synths to watch VHS dailies, Vangelis reacted to key details, crafting startlingly integrated scoring. Hence the senses-stoking symmetry between shots of a flame-belching future skyline and the synaesthetic shimmer of what's called 'Main Titles'. Hence, too, the pin-point emotional modulations of the dreamy 'Blush Response', or the ambient evocations of a freezer joint on 'At Mr Chew's'.

All this seemed radical in 1982, partly because full synth scores were rare. After his *Chariots Of Fire* Oscar win, Vangelis innovated on the then-young Yamaha CS-80. Yet the score still sounds other-worldly because it captures the enigmatic yearning

beneath Scott's surface dazzle. 'Rachel's Song' and 'Love Theme' are rhapsodic, while 'Blade Runner Blues' is a sprawling update of lonesome, noir-ish mood-crafting.

### MYSTERY AND MELANCHOLY

Elsewhere, the score spins between mystery (Demis Roussos's vocal on the Bowie-ish 'Tales Of The Future') and melancholy (Batty's 'Tears In Rain'). Emphatic proof of this mood control arrives with the thrusting 'Blade Runner (End Titles)'; in this context, its urgency hits you like a hammer.

While Rachel and Deckard's future was uncertain, Vangelis' influence is clear. Moody electro-niks Boards of Canada, El-P, Massive Attack and Holly Herndon owe him one. So does *Drive* scorer Cliff Martinez. Any of these might be fascinating choices to score *Blade Runner 2*, but would an off-world veteran's return be possible? Vangelis: we need your magic. **Kevin Harley**





# HOT FUZZ

To celebrate the Brit action-comedy turning 10 years old, Total Film rides shotgun with Edgar Wright, Simon Pegg and Nick Frost as they rev up the memories of making an arresting classic.

WORDS JAMIE GRAHAM





## TF CLASSIC

**A**pril, 2006. It's deep into the 11-week shoot of *Hot Fuzz* in writer/director Edgar Wright's hometown of Wells, Somerset, and he's standing in the high street between set-ups, about to sign a DVD of his feature debut *Shaun Of The Dead*. It's a snapshot moment, the 31-year-old filmmaker surrounded by starry cast and sizeable crew, in the midst of orchestrating an explosive set-piece in a \$12m action-comedy that bursts with killer quips, impressive SFX and guns. Lots of guns. And here stands a kid with a marker pen and a copy of *Shaun*, the 2004 zomromcom that's already entered the cultural consciousness and seen Wright hailed by such icons as Stephen King, George Romero and Quentin Tarantino.

"I'm about to sign it when this woman, who shall remain nameless, comes around the corner pushing a pram," recalls Wright, a grin spreading across his face as he puts down his double espresso in a London coffee shop. It's December 2016, and in 10 weeks' time *Hot Fuzz* will celebrate its 10th birthday. "I had a crush on her [as a teenager] and I actually got off with her at a party once," he continues, the grin growing wider. "Cut to 13 years later, and just as I was about to put Sharpie to DVD, she goes, 'No Edgar Wright, I don't want your autograph,' and walks off!"

Whether said woman likes, or has even seen, *Hot Fuzz* remains a mystery. What we do know is that this middle chapter of Wright's Three Flavours Cornetto Trilogy (bracketed by *Shaun* and 2013's *The World's End*) is his biggest hit to date: \$80.6m at the worldwide box office, and with the DVD residing in one in seven UK homes.

Like albums, sophomore movies are notoriously tricky, your big idea spent, your creative timeframe collapsed and your shoulders buckling under the

pressure to match your attention-grabbing debut. Wright, however, already had the answer.

"As a teenager I made comedies because nobody would take anything set in Somerset seriously," he says. "And one of the movies I made, in '92 or '93, when I was 18, was called *Dead Right*, and it was basically *Dirty Harry* in my school and hometown. It's completely stupid, but there was the germ of doing a West Country cop film. After *Shaun Of The Dead*, I thought it would be funny to take the Michael Bay/Tony Scott approach to action and put it in a rural setting. Simon, initially, was not on board. He was like, 'But we can do *anything*. We can make a fantasy movie, or something in space... Why do we want to do a cop movie?'"

### BRING TO BOOK

Pegg laughs at the memory. Home with his family for Christmas, he's evidently in generous spirit, admitting there was more to it. "*Shaun Of The Dead* we concocted together, whereas *Hot Fuzz* was Edgar's idea," he says. "I felt, 'Maybe we should have another idea together'. But I didn't have a better one..." He did, however, insist that Wright change the title from 'Hott Fuzz' to *Hot Fuzz*, maintaining the play on the two-dangerous-sounding-

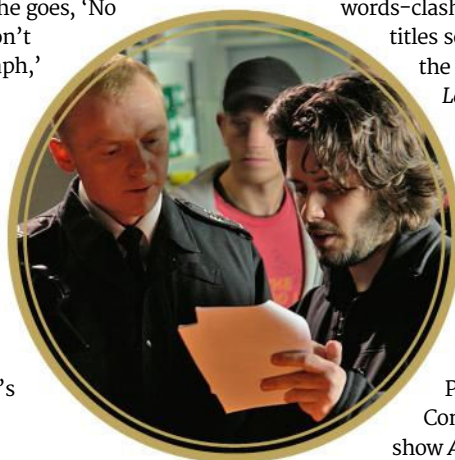
words-clashed-together titles so favoured by the genre (*Point Break*, *Lethal Weapon*) but simplifying the gag.

Old chums from not just *Shaun* but also Channel 4 sitcom *Spaced* (1999-2001) and six-part

Paramount Comedy Channel show *Asylum* (1996),

Wright and Pegg's work

rhythms are in sync, and together they researched *Hot Fuzz* rigorously. Watching endless cop and action movies until, as Wright puts it, "the clichés just poured out by osmosis", was the easy part. The real legwork was interviewing cops from north London and Brixton before touring







Wright was driven by the idea of doing a Tony Scott-style action film in the English countryside.



police stations in Somerset and Wiltshire to get the rural take.

"A lot of the sillier stuff in the movie came directly from that," Wright explains. "They were real police anecdotes: the escaped swan, the idea of all farmers having guns, and all the PC stuff about changing terminology." Pegg agrees, adding: "We heard some crazy stories: people chasing heroin addicts on tractors; the farmer they couldn't understand. I really felt a part of the process once we'd done that research. I thought,

Real West Country police anecdotes inspired a lot of the comedy, including the escaped swan.



'Oh yeah, this is going to be fun to write.'"

Fun, but also arduous. The script took 18 months to complete, with promotional duties for *Shaun* devouring Wright and Pegg's schedules. When they could find time to focus, they convened at an office in Great Titchfield Street in central London, and wrote as they always do, with one doing the finger work and the other pacing the room, then switching over. There were flip charts and index cards, and slowly the swirl of amorphous ideas solidified into scenes that were then filled with dialogue and honed until, says Pegg, his tongue tickling his cheek, "the big chunk of rock was sculpted into a beautiful film".

At which point fellow *Shaun* and *Spaced* alumnus Nick Frost entered the frame. "I usually get it after they've had a first go at it, then I'll have a go through and give them... not notes, but thoughts," he explains, on the phone from Dublin where he's shooting Sky Atlantic comedy series *Sick Note*. "My ideas are either incorporated or ignored. Then we go to rehearsal, and improvise, and all that's put in if it's good and funny."

After scouting the Cotswolds, Devon, Dorset, Wiltshire, Somerset and Simon's home county of Gloucestershire, *Hot Fuzz* shot in Wells, just as *Dead Right* did 14 years before. Also like *Dead Right*, the plot features a serial killer pursued by a fastidious cop and his partner, with key scenes playing out in the local Somerfield. But there the similarities end, with *Hot Fuzz* giving us exceptional London cop Nicholas Angel (Pegg), transferred to the quaint village of Sandford and partnered with sweet-natured, witless PC Danny Buttermen (Frost) to rep the force at the church fête and investigate such crazed crimes as illicit hedgerow clipping and, yes, an escaped swan.

### ARMED AND DANGEROUS

Angel, however, grows increasingly convinced that the series of bizarre fatalities blighting Sandford are not accidents, but rather the heinous handiwork of supermarket manager Simon Skinner (Timothy Dalton). The real explanation, however, turns out to be even more sinister. And peculiar.

"It was the biggest brain ache," chuckles Wright. "I came away with an even stronger admiration for Agatha Christie. In this movie we had to do the set-ups for Angel's theory and for the



Shooting a scene with Edward Woodward, whose final film appearance was *Hot Fuzz*.



real explanation, which is even pettier. Both had to make sense. We did these charts. At one point Simon had had it. He was banging his head against the office wall, going, 'I just want to be in front of the camera.'

"Years of watching those kinds of movies on Christmas Day came in handy," chuckles Pegg, who also genned up on episodes of *Columbo*. "They're always really star-studded, and one of the reasons they do that is to help you track all the characters and know what's going on. We did the same thing with this film."

*Hot Fuzz's* all-star cast includes the aforementioned Dalton, plus Jim Broadbent, Paddy Considine, Olivia Colman, Martin Freeman, Bill Nighy, Rafe Spall, Stephen Merchant, Kenneth Cranham, Lucy Punch, Alice Lowe, Paul Freeman, Stuart Wilson, Steve Coogan, Bill Bailey and, both making their final film appearances, Billie Whitelaw and Edward Woodward. Yet having such jaw-plummeting talent at their disposal did cause one major dilemma...

"When we did the scene where Angel busts their secret society, it took us the whole night to get all their coverage," explains Pegg. "We got to the end of the night and we hadn't

done any of my coverage. All of their availabilities were fixed, so we had to come back two weeks later and shoot the scene again but with the local amateur drama society playing all those roles. Going from acting with the cream of British cinematic talent to the local drama society was very difficult. I remember going up to Edgar virtually in tears that night, and saying, 'I don't know if I can do this.'"

Less tricky was the action. Sure, the extended climactic set-piece is a meticulously choreographed riot of whip pans, crash zooms and smash



cuts, with Wright fetishising gunplay like some West Country Bay, Scott or Woo, but the actors loved it.

"I was chuffed – I got to fire a gun up in the air and say, 'Aaah!'" says Frost, riffing on *Hot Fuzz's* homage to Keanu Reeves in *Point Break*. "I grew up watching those movies, and to look at a call sheet for the next day and see you're doing a shot where a helicopter is 20ft above your head... It's a great day at work, you know?"

Pegg laughs. Having spent months in the gym to morph from a "fucking potato" into "the absolute paradigm of a police officer", he relished every moment. "Edgar covered everything very studiously, but having another take of leaping through the air firing a gun is not a terrible thing to have to do. The levels of that action sequence were so much fun to shoot, from the gunfight in the pub to going out into the market square, right up to the fight with Tim Dalton in the model village..." And the famous fence 'jump', whereby Butterman face-plants through a garden fence when trying to replicate Angel's nifty gymnastics during a chase? "I had two goes at it," recalls Frost. "I got quite badly injured going through



## CLOSE UP

EDGAR WRIGHT ON HOT FUZZ'S  
SOCIAL COMMENTARY...

"If there's a political point, it's a Trojan horse in a comedy or genre film. I was very happy because there was an article by the BFI that said, 'People say that Mike Leigh or Ken Loach are the best chroniclers of suburban Britain, but the Cornetto Trilogy stands up as being a document of the times.' Quite a few people have said, 'Do you think, with *The World's End*, you made a Brexit movie before Brexit?' I guess we did. Gary King is basically Little England telling the European Union to fuck off. The end of the movie is the Network, i.e. the EU, who, while they might be controlling, actually make life a lot better. Gary says 'fuck off, we don't need you' and they leave. And we're closer to the Dark Ages.

"*Hot Fuzz* is a fairly savage satire of Little England. People ask me, especially in the States, 'Why are there no minorities in *Hot Fuzz*?' Because that's the town I grew up in. It was Caucasian. But here's the irony - in Brexit, almost the whole of Somerset voted to leave, but Mendip, which is where Wells is, voted remain. I was so proud. So I should apologise for *Hot Fuzz*, really!"





the first time. It was essentially my whole right calf. It was black and blue. I had to go on anticoagulants.”

Like the action, the violence reaches outrageous levels, the ethos being that the gorier you go, the funnier it gets. “It also comes from some of the cop movies being almost a crossover between cop and horror movie,” says Wright. “*Sudden Impact* becomes a slasher movie in places. *Basic Instinct* is essentially a cop-mystery story, but ridiculously gory. You get the same kind of response to a gory moment as you do a laugh. When I made films as a teenager, they’d be very silly, but also very gory. I’d always get a reaction out of gore, and it becomes addictive getting an audience response.”

### PERMANENT RECORD

By some distance the biggest hit of Wright’s career, *Hot Fuzz*, 10 years on, is a beloved Brit classic that’s a staple of TV schedules – “They always take out the verbal c-word, but they don’t take out the swear box, which has it written down!” notes Wright. Frost, meanwhile, says he’s often stopped in the street for some *Hot* gossip, while Pegg is forever having “Morning Angle!” aimed in his direction, and frequently finds himself signing copies

**ABOVE**  
Farmers’ fondness for weapons was another idea that originated from chats with local cops.

**BELOW**  
Frost’s character Danny Butterman offers up a lesson on the movie greats.

for police officers (“I’ve been pulled over a couple of times, and they’ve said, ‘Oh, it’s you!’”). Given that all three major players say they primarily made the Cornetto movies for themselves, and were most agreeably flummoxed by their popularity, it’s something to be especially gratified by. “If I’d never made another movie, I’d feel I’ve done something I can be proud of for my entire life,” says Pegg.

As for Wright, who was last year honoured by a plaque at his

school in Wells (see below) and who is regularly sent clippings from the *Wells Journal* describing local crimes as “like something out of *Hot Fuzz*”, he smiles. “I’ve got a special place in my heart for *Hot Fuzz*, because not only is it my hometown, but it reaches this vein of silliness that makes me feel giddy thinking about it. If I’m flicking channels and it’s on, I will start

watching it!” Exiting the coffee shop, he concludes his reminiscing with the hint of a new beginning. “If we ever did a sequel to any of our movies, it would be *Hot Fuzz*,” he says. “It’s a tricky one, because any time you have a movie that has a whole arc – Danny Butterman changes completely, Nicholas Angel changes completely – then where do you go?” He frowns briefly, only for that grin to spread once more. “But I sort of have an idea...”

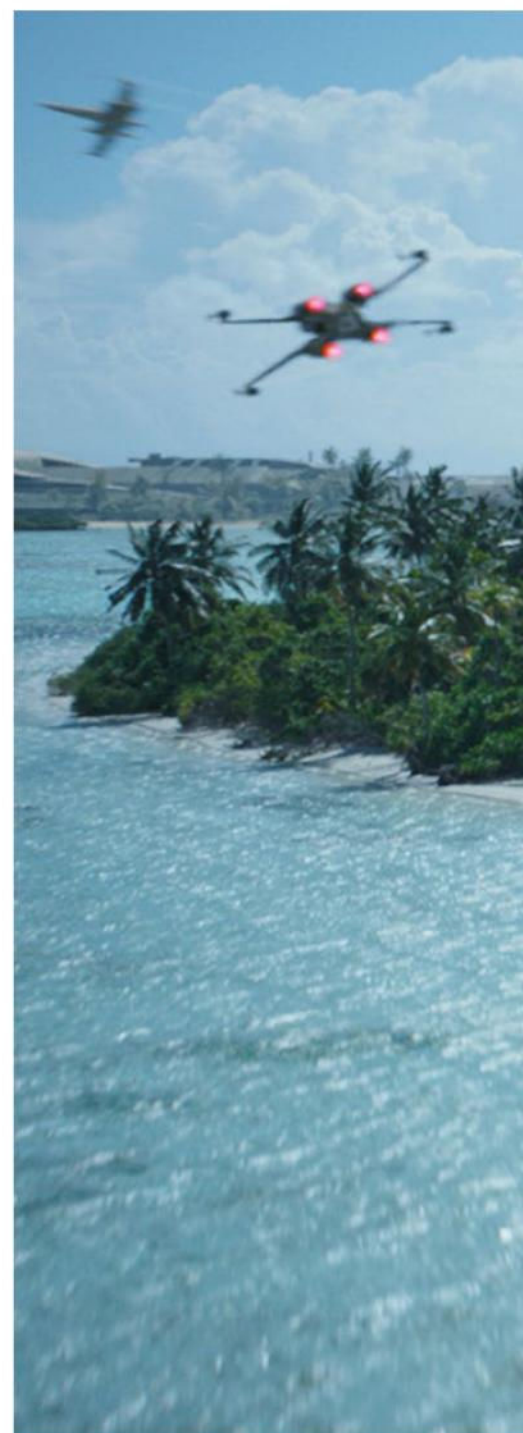
HOT FUZZ IS AVAILABLE ON DVD AND BLU-RAY NOW.





# 40 YEARS OF STAR WARS

From *A New Hope* to *Rogue One*, we celebrate four decades in a Galaxy Far, Far Away







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LEGACY

# HOW STAR WARS CHANGED CINEMA

As the original Star Wars saga turns 40 years young, Total Film looks back at its legacy and continuing influence to muse just how far (far away)-reaching its impact has been...

WORDS JAMIE GRAHAM





A NEW DIRECTION  
Leia wondered where  
she'd find four  
AAA batteries...

**S**tar Wars' first screening is the stuff of legend. Not the 25 May, 1977, premiere at the Chinese Theater on Hollywood Boulevard – though that, too, will be forever etched in history for the commotion and adulation it sparked – but rather the screening, in March, that Lucas put on at his house in San Anselmo. In attendance were the production head of 20th Century Fox, Alan Ladd Jr., and various trusted industry colleagues, including fellow movie brats Steven Spielberg and Brian De Palma. The special effects were not yet ready, but Lucas had spliced in black-and-white footage of WW2 dogfights so his VIP viewers might get the gist.

De Palma hated it. Ladd wondered what the hell he'd sunk \$8.5m into. And Lucas himself fretted that he'd shot one long trailer, capturing "only 30 per cent" of what he'd set out to

accomplish. Trying to style it out, he quavered that it would make \$10m at the box office, plus some surplus cash courtesy of the toys.

Spielberg, meanwhile, was convinced it would be a \$100m hit, and given he'd two years earlier scored the biggest box-office splash of all time with *Jaws*, he knew his cinematic apples. But not even he could have dreamt of the multitudinous ways in which his buddy's space opera would shape the movies. "I owe my career to Lucas," says Gareth Edwards, the director of 2016 spinoff *Rogue One*. "When George visited our set... I don't know, it felt like we were building a church and God came down to check up on us. He's the reason it all exists. Not just slightly, but completely."

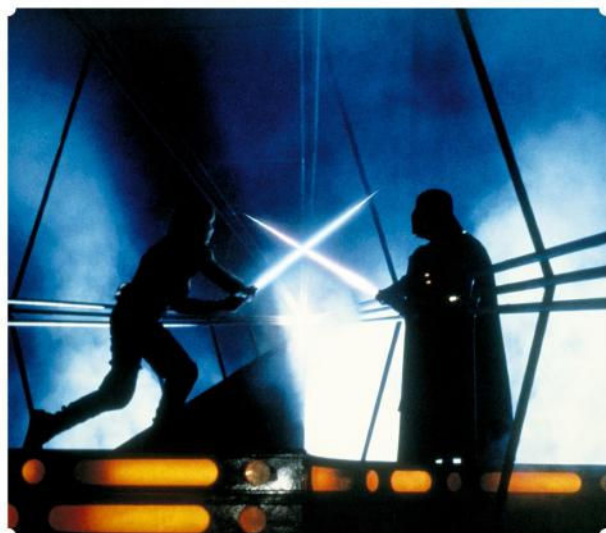
Want to know just how much his movie transformed the worlds of cinema and popular culture? Then read on...

**W**hen Lucas started penning his treatment in February 1972, he already saw *Star Wars* as an ongoing saga, his head swelling with backstory and ideas on how the future would pan out. The script is bursting with references to languages and places that would never again pop up, and the finished movie's production design is shop-worn – all indicators that this galaxy far, far away is both vast and lived-in. Now, with *The Hunger Games*, *Harry Potter* and, most pertinently, Marvel's Cinematic Universe, such saga-making is de rigueur, but then it was unheard of. *The Empire Strikes Back* and *Return Of The Jedi* of course rounded out a trilogy, and 16 years later a trilogy of prequels began with *The Phantom Menace*. Now we're awaiting *The Last Jedi*, the second in a trilogy of saga sequels, while *Rogue One* successfully launched the spinoff stories, with *Han Solo* next in line for release – all part of Disney's masterplan to ensure a *Star Wars* movie each year, having bought Lucasfilm for \$4.05bn in 2012. And we haven't even mentioned the mythology going 'transmedia' – comic books, novels, games and animated TV series have explored many pockets of the galaxy.

## EXTENDED UNIVERSES



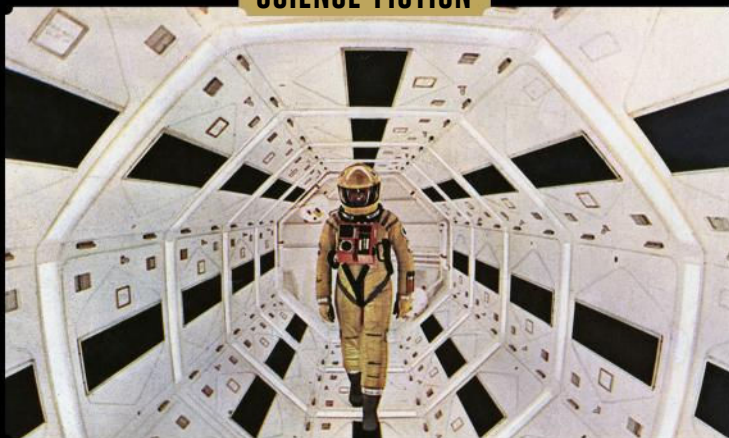




## SOUND

Star Wars was the can opener that made people realise the effect that good sound had at the box office,” said Walter Murch, the genius sound editor who worked on *American Graffiti*, the *Godfather* movies and *Apocalypse Now*. Though stereophonic sound had been around since the '50s, most cinemas still used mono, resisting the costly changeover. Lucas arrived with his THX loudspeakers and Dolby multi-track sound system, and insisted that cinemas had to fit it if they wanted to play his movie. Imagine going to the cinema to see *Guardians Of The Galaxy Vol. 2* only for the tinny sound to stay fixed in one position while a spaceship roars across the screen. That's what Lucas saved you from.

## SCIENCE-FICTION



Before *Star Wars*, sci-fi movies were predominantly dedicated to dystopian tales (2001: *A Space Odyssey*, *Planet Of The Apes*, *Logan's Run*), a trend that could be traced back to the 1950s with its atomic nightmares (*Godzilla*, *Them!*) and Cold War paranoia (*Invasion Of The Body Snatchers*). Lucas harked back to the more innocent times of the '30s and '40s, citing the Saturday morning serials he enjoyed as a kid, and selling *Star Wars* to Alan Ladd Jr. with references to *Buck Rogers* and *Captain Blood*. “A combination of 2001 and James Bond,” was another of his pitches, while he pointed to the lack of westerns and pirate pictures for '70s kids to lose themselves in, and thus learn “basic morality... this is right, this is wrong”. While his previous hit *American Graffiti* had been aimed at teenagers, *Star Wars* was, you know, for kids, meaning he also took gaffer tape to Carrie Fisher's chest, causing her to famously quip, “No breasts bouncing in space, no jiggling in the Empire.” Family fantasy has been all the rage since, be it *E.T.* and *Back To The Future* in the '80s, or *Avatar* and *Pirates Of The Caribbean* now.

## SPECIAL EFFECTS



**MAGIC-MAKERS**  
George Lucas' Industrial Light & Magic team, busy revolutionising SFX on *Return Of The Jedi*.

A whopping \$3m of the \$8.5m budget was funnelled into the effects, which were to be pioneered by Lucas' nascent VFX company Industrial Light & Magic, then just a bunch of boffins working out of a warehouse in Van Nuys, California. John Dykstra, who was Douglas Trumbull's special photographic effects supervisor on 2001, was to head the team, and developed the Dykstraflex motion-controlled camera, which allowed the camera to move around models in a pattern that could be replicated again and again, meaning shots could be built up out of layers. The SFX won the Oscar, introduced a scope and velocity to the action never before seen, plus kick-started the now-more-prevalent-than-ever trend for sensory stimuli to trump character and story in blockbusters. And yet Lucas fell out with Dykstra, who spent \$4-5m within a year. “All *Star Wars* movies push the effects envelope and do something that no one has done before,” says Edwards. “Ours was to recreate Peter Cushing and Carrie Fisher.”



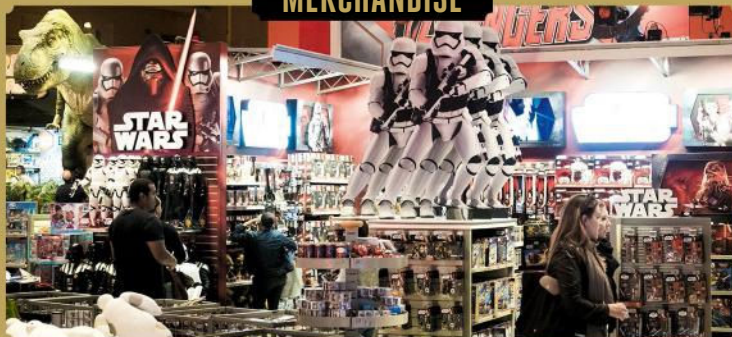


ON PATROL  
Arresting a droid  
rustler in Cops-style  
fan-fic Troops.

## FANDOM

We all love seeing every new trailer immediately re-edited on the internet, while our Twitter timelines are regularly clogged with ingenious memes. *Star Wars* was Year Zero for this participatory geek culture, with Lucas encouraging the flood of fan fiction and fan-made movies (as long as they're done for love, not money), wise to the fact that it a) only adds to the idea that the *Star Wars* universe is boundless and belongs to everyone, and b) escalates the hype to keep the franchise at the forefront of people's minds. So inventive and popular is the fan input that there are even multiple articles dedicated to the best entries, which would be a case of the snake eating its own tail if it all wasn't so much fun. One of the first, and best, fan movies is *Troops*, which premiered at the 1997 San Diego Comic-Con and parodies the TV show *Cops*, with a squad of stormtroopers patrolling Tatooine.

## MERCHANDISE



These days it's debatable if the film or toys get a blockbuster greenlit. But back in the mid-'70s, when Lucas agreed to write and direct *Star Wars* for just \$150,000 if he could bag the rights to the merchandise and sequels, merch was mud. "From Fox's point of view, Lucas' demands were a joke," wrote Peter Biskind in his breathless tome *Easy Riders, Raging Bulls*. "Everyone knew that toys took 18 months to design, manufacture and distribute, and by that time, the movie would be history." As it is, the movie made history, with Paul Levitz, former president and publisher of DC Comics, recalling how manufacturer Kenner coped when demand outstripped supply: "They came up with the idea of selling boxes with basically a promissory note that they could pick up the toy two months later." The now-standard action figures, trading cards, bed sheets, pyjamas, lunchboxes, keyrings, Happy Meals and so on that tie in to all big releases started here, and north of \$32bn has been raked in from *Star Wars* merch.

## INFANTILISATION

It's widely accepted that *Star Wars*, following on from *Jaws*, changed American cinema. The late-'60s and early '70s had ushered in the New Hollywood, with a tide of strong authorial voices making character-based movies that dismantled structure and deconstructed genre, soaking up the anger and disillusionment of the counterculture times. *Star Wars* identified that audiences were increasingly burned out by all that distress and desolation, and wanted, as über-critic Pauline Kael put it, the "placidity of nice art". Comprising spectacular set-pieces, dazzling effects, unironic storytelling, plus heroes and villains, it valued emotions over ideas and reaffirmed traditional values while offering oodles of excitement and escapism. It also became the biggest box-office hit of all time (\$307m domestically), meaning Hollywood would now target children and male teens with films that would put more and more emphasis on VFX. "*Star Wars* was the film that ate the heart and soul of Hollywood," wailed Paul Schrader, while Robert Altman described the Hollywood it birthed as "one big amusement park". Lucas naturally disagrees, pointing out that there is a film ecosystem, with the big films subsidising the small films, and saying, "It was the money from *Jaws* and *Star Wars* that allowed theatres to build their multiplexes... They had all these screens, they had to book them with something, which meant that art films were suddenly playing in mainstream cinemas."

The debate has been rumbling for 40 years, and is now more urgent than ever given studios have all but stopped making mid-range, character-driven dramas in favour of putting all of their eggs in a handful of \$250m baskets. But one thing's for sure – to point at elephantine duds such as *Batman V Superman: Dawn Of Justice*, *Independence Day: Resurgence* and *Terminator Genisys* and to blame them on *Star Wars* is missing the point. As the original trilogy, plus *The Force Awakens* and *Rogue One*, have amply demonstrated, quantity can indeed go hand in hand with quality.

And as for *Star Wars*' most lasting effect, you need only consider this Edwards anecdote: "When we first started on *Rogue One*, they had a 4K restoration print of *A New Hope*. So I watched it with [writer and visual effects supervisor] John Knoll and the story group. You sit there going, 'OK, this is homework; we're going to analyse this thing and talk about it very professionally afterwards.' And then suddenly, you hear the drumroll of 20th Century Fox and the opening music. And it gets all the way to the end credits, and you go, 'Shit, we were supposed to make notes.'" The Force will always be strong with this one.







## RARE ART

# THE POWER OF THE ART SIDE

**RALPH MCQUARRIE: STAR WARS ART** | Celebrating a master's indelible work...

**I**n the case of Ralph McQuarrie, your eyes don't deceive you. Wookiees and Y-wings, Death Stars and Sith Lords... he was an artist whose production designs, matte paintings and more helped realise George Lucas' space vision, as a new book honouring him makes clearer than ever. McQuarrie was a genius. Drawn from Abrams Books' two-volume *Ralph McQuarrie: Star Wars Art*, these images prove no less. Your eyes will thank you...

### SHIP SHAPE

After concept artist Colin Cantwell's design for the 'Pirate Ship' was rejected (too like the Eagle from *Space: 1999*), the hamburger was cooked up and McQuarrie changed his docking-bay image to match. Envisioning a cross between *2001: A Space Odyssey*'s gleam and *Once Upon A Time In The West*'s grime, Lucas described the ship as "homemade and shabby" in his third script draft: hence the hull damage and piecemeal lines of McQuarrie's gorgeously detailed, ready-to-fly Falcon.



### WOOKIEE LOOKIEE

Like Force ghosts, many 'lost' McQuarrie designs still haunt *Star Wars*. Lucas' ideas for Chewbacca were in flux back in 1974-5, so McQuarrie submitted a sketch with Yoda-esque ears, pixie boots, holstered blaster and a pointy beard as the whining Wookiee. Make-up director Stuart Freeborn lifted Chewie's final look directly from a later McQuarrie painting, but this angrier-looking pitch lived again: the formative Chewie was repurposed for Alliance scrapper Zeb in *Star Wars Rebels*.





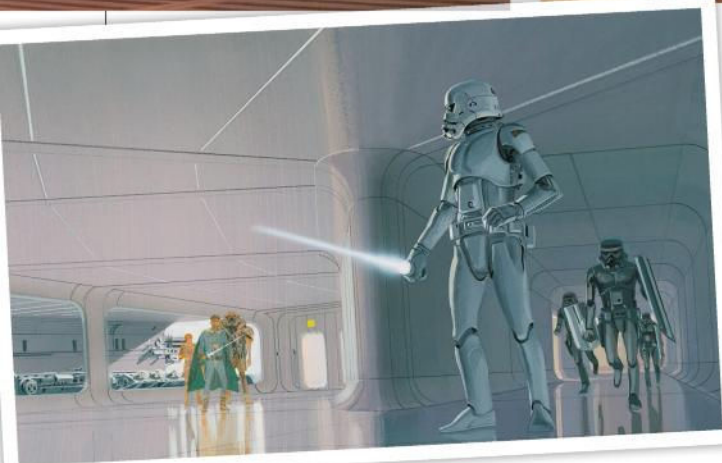


## LIKE FATHER LUKE SON

McQuarrie produced 1,000-plus illustrations for *The Empire Strikes Back*, multiplying his work for its predecessor roughly threefold. For this charged snapshot of the Luke/Vader stand-off, he drew on art director Norman Reynolds' spider-web design for the carbon freezing chamber, adding a large cable and a laser/ray thing to suggest functionality. But it's the psychodynamics in play that pack the punch, with Luke a cowering (but defiant) fly caught in the towering Vader's fateful web.

## THE Y FACTOR

Described as "snapshots of a dynamic moment" by *Star Wars* art director (and future *Jumanji*/MCU director) Joe Johnston, McQuarrie's paintings tell a story. In this view of Y-wings attacking the Death Star, Star-date 1975, he uses canted angles, contrasting scale and a sense of propulsion to capture the vertiginous thrill and dread of a rebel assault. McQuarrie also had a great eye for detail: note the ports and windows on the death machine's surface.



## EMPIRE OF THE SUNS

Twin sun-baked landscape, shark-finned landspeeder, dapper droid, heroine with long rifle... Painted in 1975 from a description submitted between Lucas' second and third script drafts, when Luke was female, McQuarrie's image conveys the space-operatic sense of yearning, wonder and pending adventure Lucas was after. The wide-sweep space and near-distance hub of Mos Eisley suggest open-range worlds of possibility. "The important thing was the atmosphere," said producer Gary Kurtz: this image brims with it.

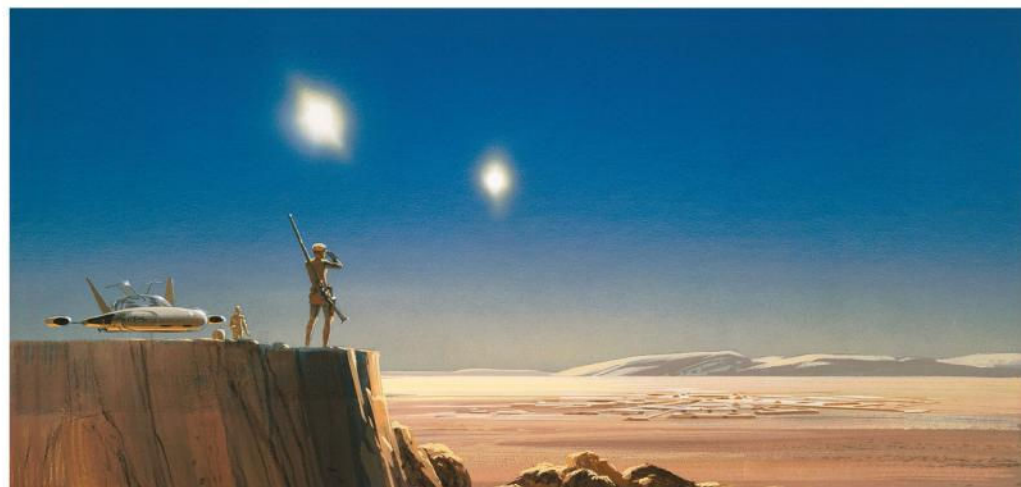
## THE CREATURE FROM THE PIT

"Burned out" in 1981 after six years' work on *Star Wars*, McQuarrie took a break then returned with breathtaking work like this rancor horror-show for *Return Of The Jedi*. The battered, muddy walls convey a sense of dread, but it's the low-angle perspective on the claws and maw of Jabba's shoulder-padded pet monster that really sells the tension of Luke's vulnerable position. **KH**

RALPH MCQUARRIE: STAR WARS ART IS AVAILABLE NOW FROM TITAN BOOKS.

## LET THERE BE LIGHT(SABERS)

Lucas' second *Star Wars* draft featured a meal described as "bum-bum extract" plus other exciting things such as Han and shield-baring stormtroopers wielding "laser swords" [sic]. The character in Chewie's arms is Deak Starkiller, Luke's brother, and the light is not merely decoration: McQuarrie saw it as an "unlimited power source" in Lucas' universe. Conveying a sense of depth and space, the image thrilled Christopher Nolan, who saw it as a snapshot of an on-screen world in formation.

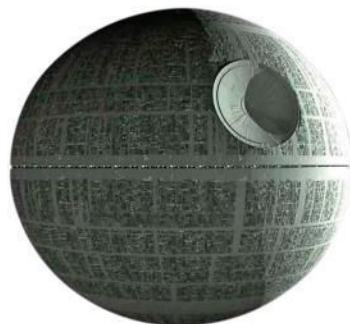




# 20 Greatest Death Star MOMENTS

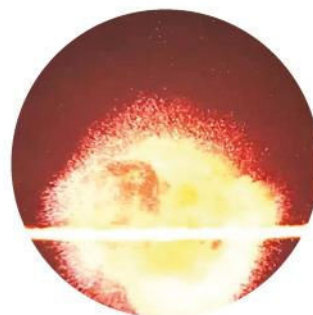
It's the vast spherical space station that's become emblematic of all things Star Wars, and the Death Star is at the heart of Rogue One. Total Film runs down the greatest on-screen incidents featuring the ultimate Imperial weapon.

**WORDS** SAM ASHURST, PAUL BRADSHAW, MATT LOOKER, JAMES MOTTRAM, NEIL SMITH



## EMPEROR'S ENTRANCE

*Return Of The Jedi* has warned us how unforgiving Vader's boss is compared to Darth, so we're as worried as the lined-up stormtroopers when Palpatine steps off his shuttle, flanked by his Royal Guard. Then Vader kneels... and we really get scared.



## DESTROYING ALDERAAN

Princess Leia comes to regret her "foul stench" remark after Governor Tarkin decides to test the Death Star's destructive power on her home planet of Alderaan. Peter Cushing's boots hurt so much that he did the whole *A New Hope* scene in slippers.



## PREQUEL CAMEOS

Those struggling to reconcile the prequels with their beloved originals whooped at the sight of Death Star blueprints in *Attack Of The Clones*. And its half-formed appearance at the end of *Revenge Of The Sith* proved the most effective way to bridge the trilogies.







## Han chases the stormtroopers

Forget the Greedo shootout and the “I love you” line; nothing sums up Han’s badass space pirate spirit better than his attempt to take on an entire corridor of stormtroopers by running and shouting at them in *A New Hope*. Better still – the expression on his face when he realises it’s not going to work. Let’s just pretend that hanger full of extra Special Edition baddies isn’t there though...



### ROGUE ONE TEASED

Star Wars Celebration 2015 saw Gareth Evans present the first *Rogue One* teaser. The camera slowly moves from a forest canyon to a giant moon. But that’s no moon... The footage was never released to the public, so remains the preserve of hardcore fans.



### "THAT'S NO MOON"

Our heroes’ first glimpse of the Death Star in *A New Hope*, as the Millennium Falcon emerges from hyperspace to find Alderaan a pile of rubble and a “small moon” looking very guilty. Ben Kenobi delivers the ominous news: it’s a space station. Bigger.

## Vader choking Motti

You might not know his name, but Conan Antonio Motti (Richard LeParmentier) is one of the most important people in the *Star Wars* franchise. Not only does he inspire Vader’s first demonstration of Force power in *A New Hope*, he’s the recipient of one of the most quoted lines: “I find your lack of faith disturbing.” Life lesson – never insult someone’s religion during a Death Star debate.



# Getting trashed

“What an incredible smell you’ve discovered,” chides Han to Princess Leia in *A New Hope*, as they take in their new surroundings in the Death Star’s trash compactor after narrowly escaping stormtrooper fire. An offensive pong is the least of their worries, as Luke is pulled underwater by a one-eyed dianoga looking for lunch. Then, with groaning sounds echoing around the chamber, comes the killer moment: the walls start closing in. Even in crisis, Han can’t resist a gag: “One thing’s for sure, we’re all gonna be a lot thinner.”





## "YOU REBEL SCUM!"

In *Return Of The Jedi*, Han sneaks into the Death Star II shield generator via the back door after tapping a scout trooper on the shoulder and leading him into a trap. What Solo doesn't know is that he himself is walking into an Imperial ambush.



## "IT'S A TRAP!"

During the Rebels' DSII assault in *Jedi*, Admiral Ackbar barks this brief warning after spotting the Empire has the upper hand. In just three screen-time seconds, Ackbar instantly became meme-canonised, travelling from playground catchphrase to internet immortality.



## Flying through Death Star II

With the Death Star II's energy shield out of action, Lando Calrissian and his mouse-faced co-pilot Nien Nunb fly the Millennium Falcon into its innards and commence an exhilarating race towards its main reactor. "It was quite a complicated thing to get the camera in there, disassembling the set as we were moving through right before the camera hit it," explains *Jedi*'s FX supervisor Dennis Muren.



## Obi-Wan's death

"You can't win, Darth," Obi-Wan warns Vader as they lock lightsabers in *A New Hope*. "If you strike me down, I shall become more powerful than you can possibly imagine." But then he lets Vader do exactly that, creating just the distraction Luke needs to make his escape. George Lucas was in two minds about whether Kenobi should perish, to Alec Guinness' annoyance. "Irritated by Lucas saying he hadn't made up his mind whether to kill off my part or not," he wrote in his diary. "A bit late for such decisions."

## HEAD-BANGER

*A New Hope*'s classic gaffe: a stormtrooper marches into a Death Star gantry office and bumps his head on the door-frame. But who was it? Actors Laurie Goode and Michael Leader both claim the incident, leaving the identity of this clumsy Imperial a mystery.



## THE CHASM SWING

If you had to pick one scene from *A New Hope* to sum up Lucas' vision for an old-fashioned, Saturday matinee space-opera, it would be Luke and Leia's chasm swing – a moment of pure popcorn-spilling perfection. With reckless disregard for health and safety, Hamill and Fisher completed the swing in one take.



## STARKILLER SIZE GUIDE

Imagine J.J. Abrams' dilemma when making *The Force Awakens*. How could he create a threat even more powerful than the Death Star? As Poe Dameron loads up a hologrammatic side-by-side comparison, Han Solo has the answer: "So, it's bigger..."







## Dark side deaths

The Death Star II plays host to the Empire's destruction in *Return Of The Jedi*, as both the Emperor and Darth Vader meet their makers. First it's the turn of the Emperor, hauled into the reactor core by Vader, who simply can't stand by and watch his master zap his own son with lightning bolts. Already wounded, this Herculean effort ushers his demise. As Luke removes Vader's helmet, knowing he will die, we see the pale-faced, scar-riddled Anakin underneath. "I've got to save you," says Luke. "You already have," he replies. Sob!

### SUPER-DRAMATIC SUPER-LASER

The most powerful part of the Empire's ultimate weapon rightfully gets the most dramatic shot in the *Rogue One* trailer: shadows fall, revealing Imperial Star Destroyers in the wake of the Death Star being fitted with a brand spanking new super-laser.



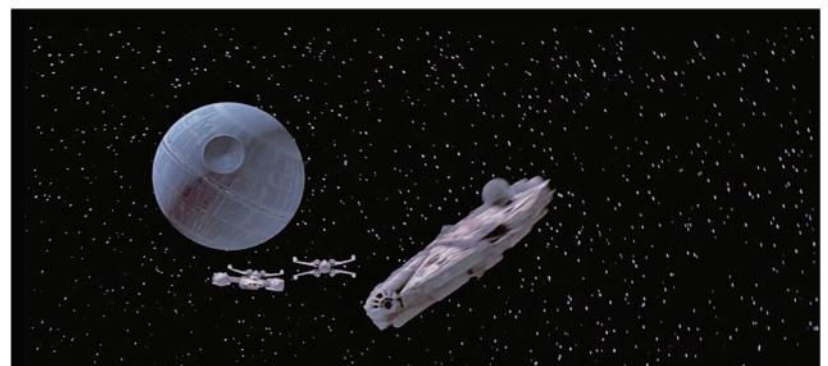
### DESTRUCTION OF DEATH STAR II

There's a beautiful irony in the destruction of the second Death Star at the end of *Return Of The Jedi* - lanced with the fiery wreckage of Vader's flagship Star Destroyer, it's almost as if the Rebel fleet force the Empire to slap themselves in the face.



## Han on the intercom

After blasting Detention Block AA-23 to smithereens, Han Solo stalls for time by blaming the mayhem on "a slight weapons malfunction" and a "dangerous reactor leak". Asked to supply his "operating number" by an unseen controller, Han destroys the console with the legendary, "Boring conversation anyway!" Harrison Ford deliberately left this *A New Hope* scene unlearned in order to make his off-the-cuff gas-bagging sound spontaneous.



## Death Star detonation

"You're all clear, kid!" whoops Han Solo after putting paid to the three Imperial fighters on Luke's tail. "Now let's blow this thing and go home!" Luke exhales and sends his last two missiles flying, shooting them into the exhaust port and consigning the Death Star to a fiery grave. Visual effects man Richard Edlund originally hoped to achieve the shot for *A New Hope* by blowing up an actual model in ILM's parking lot. Ultimately, though, time and money constraints led to an explosion being superimposed over a Death Star miniature.





## BETWEEN TAKES

# MADS MIKKELSEN

ROGUE ONE'S DEATH STAR DEFECTOR TALKS ON SET HABITS...

### What's the first thing you do on set?

I will probably go and get dressed. My costume will be hanging in the trailer and then we'll take it from there.

### Any on-set superstitions?

Not really. I might have some that I'm not aware of and if I knew what they were I probably wouldn't share them.

### What do you take with you on set?

I always try to take something that personalises the character, a prop that I carry with the character throughout the whole film. That might be a good luck thing as well but I think it's more a reminder of who the character is.

### Hot or cold lunch?

A hot lunch in both ways, it's got to be warm and it's got to be spicy.

### Ever stolen anything from set?

Yeah, every time. I always steal something. I never tell anybody what I stole but I have something from every film I've been in. That might be my superstition actually.

### Most embarrassing moment on set?

I've got tonnes, but they've all been so embarrassing that you don't want to share them. There's always funny ones but the really embarrassing ones are when you can't nail a scene. That's

so unbelievably embarrassing, nobody wants to be there.

### Longest you've spent on set?

My longest day on set was the second film I ever did that was shot in Iceland and we were there in the summertime and the sun never sets. We were shooting outdoors and I think we went on for 32 hours. It was a long day.

### Best wrap party you've ever been to?

I did a film called *Valhalla Rising* in the highlands of Scotland. Those Scottish people were completely isolated in the middle of nowhere but they knew how to throw a party. Mad but good.

### How did the *Rogue One* set compare to other sets you've been on?

It's obviously up there with the biggest things I've ever done. *Doctor Strange* and James Bond, they'd be the biggest but what's so remarkable about being on a *Star Wars* set is that you recognise everything. It's still that world you grew up with as a kid so it's surreal being part of it with all these stormtroopers and the Millennium Falcon. It's not just a big, fantastic set, it's an iconic set that we have a relationship with. Nothing really compares to it.

### What impressed you most about the *Doctor Strange* set?

Everything. It was fantastic to go to New York, they'd built an entire Hong Kong street, but I think the one that blew me away most was that they'd built a couple of streets from Kathmandu and you literally had to get two inches away and tap to make sure that this isn't a real tree, it's actually fake. Everything was immaculate. That was crazy. **SB**

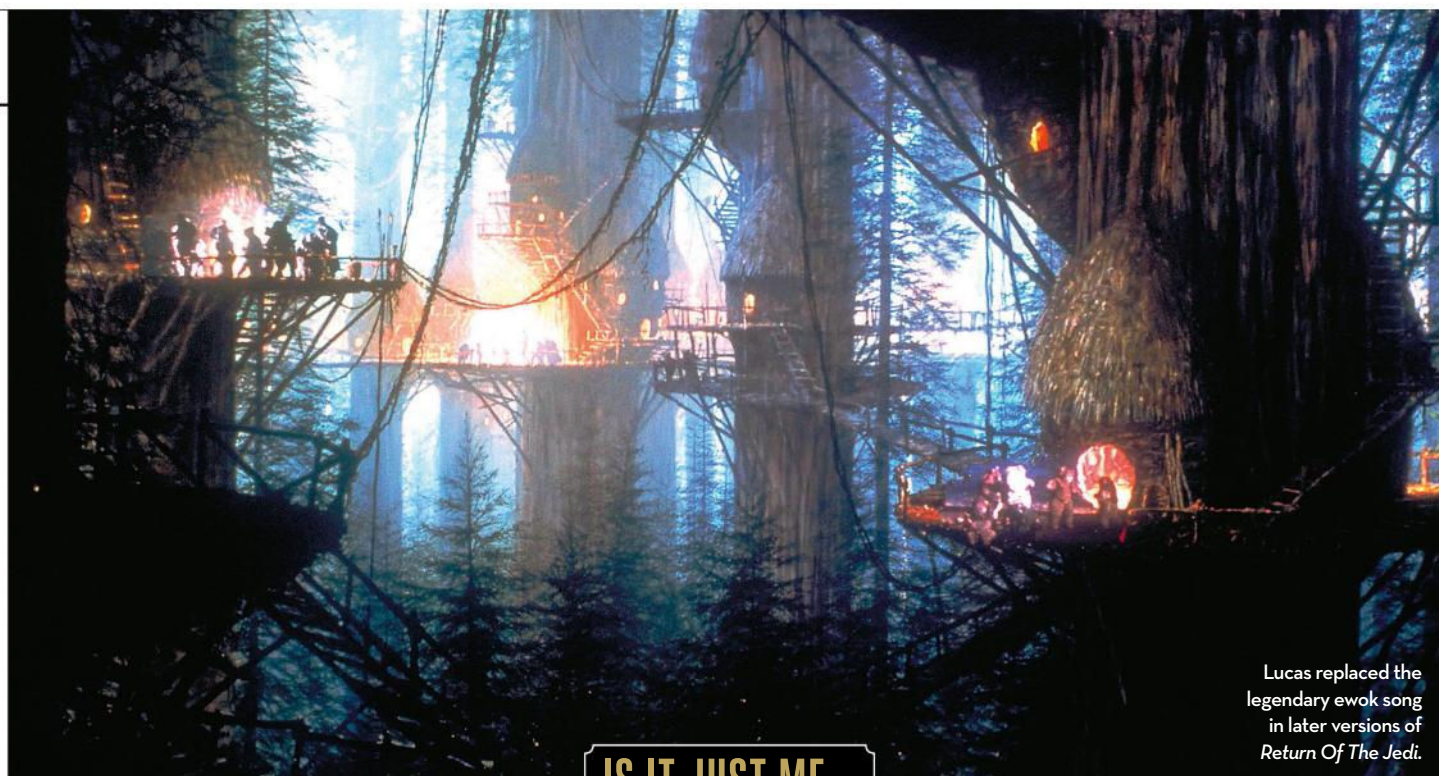
ROGUE ONE: A STAR WARS STORY IS OUT NOW ON DVD AND BLU-RAY.

**'I ALWAYS STEAL SOMETHING. I NEVER SAY WHAT I STOLE, BUT I HAVE SOMETHING FROM EVERY FILM'**



Mikkelsen as Galen Erso on the set of *Rogue One*.





Lucas replaced the legendary ewok song in later versions of *Return Of The Jedi*.

## IS IT JUST ME...

# OR WAS GEORGE LUCAS RIGHT TO DELETE THE EWOK SONG?

asks Jordan Farley

**C**onventional wisdom would have it that the 1997 *Star Wars* Special Editions are abominations. Patchwork monstrosities that add a render farm's worth of ropery CGI, unnecessary extra dialogue and the indescribably rubbish 'Jedi Rocks' musical number.

But there is one major change Lucas got right when 'correcting' the perceived ills of his galactic trilogy: replacing the original 'Ewok Celebration' – the track that closes out *Return Of The Jedi* – with the vastly superior 'Victory Celebration'.

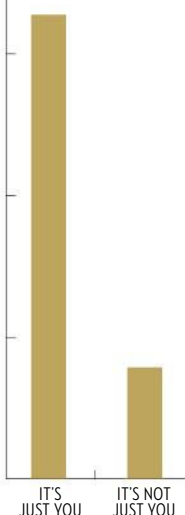
Stick that in your Yub Nub and smoke it. While we can all surely agree that swapping out the dignified Force ghost of Sebastian Shaw for Hayden Christensen's petulant man-baby Anakin in the 2004 DVD release was a crime against common sense, I'd argue

that John Williams' aural improvements are equally incontestable. His '97 composition is a more fitting climax to Luke Skywalker's journey from whiny farmboy to Empire-toppling Jedi Knight. The 'Victory Celebration' has a grandeur that better reflects the Rebel Alliance's achievements, while never forgetting it's being performed by a tribe of tree-hugging teddy bears.

Crucially, it's also a track that's laced with melancholy. There's a poignancy to those slightly-cheesy-on-first-listen flutes that perfectly captures the sense of loss, sacrifice and suffering that the victory necessitated, while feeling upbeat enough to leave a note of hope for the future.

The 'Ewok Celebration', or 'Yub Nub Song', as it's affectionately known, is more triumphant in comparison,

### OFFICE-OMETER THE TF STAFF VERDICT IS IN!



but to a simplistic degree. I understand the logic – it's being performed by a few ewoks on Endor, not a 200-piece orchestra – but after three films it sounds too muted and anti-climactic to my ear. It's also extremely silly, which may seem a preposterous thing to say about a children's film, but the nonsensical lyrics add nothing. "Celebrate the love" are the soppiest words in the *Star Wars* canon until *Episode II*'s "I don't like sand".

It's not that I dislike Yub Nub. I still smile whenever I hear it, and the very idea of Lucas having tinkered with *Star Wars* at all remains a thorny issue. But there's no doubt in my mind he made the right call commissioning a new musical ending for *Jedi*. Or is it just me? **Share your reaction at [www.gamesradar.com/totalfilm](http://www.gamesradar.com/totalfilm) or on Facebook and Twitter.**

## LAST MONTH IS AN UNEXPECTED JOURNEY THE BEST MIDDLE-EARTH FILM?

### NICK WHITELAW-BOLTON

What? Not a chance! The *LOTR* movies were awesome but the *Hobbit* movies were a crushing disappointment for me.

### SAMUEL DAVIS

Will forever defend the first two *Hobbit* films. Prefer the entire trilogy to original *LOTR*. I prefer the tone, characters and the cartoon logic suits.

### TIM HOWICK

The *Hobbit* trilogy is utter shite compared to the *Lord Of The Rings* trilogy. It happens when you rush a script to keep a cash cow going.

### MATTHEW SALERNO

WTF? The *Hobbits* were the most forgettable pieces of crap ever.

This is *The Phantom Menace* of *LOTR*.

### STUART BAKER

The *Hobbit* is to *LOTR* what the prequels are to *Star Wars*.







**A LIFE IN PICTURES**

# CARRIE FISHER

At the end of 2016, the world bid a sad farewell to the actress best known as Star Wars' Princess Leia. But outside those galactic adventures, Carrie Fisher's wit and warmth resonated in a variety of projects. Total Film remembers a truly unique voice.

WORDS KEVIN HARLEY





## SHAMPOO 1975

Carrie Fisher's mother, Debbie Reynolds, apparently wanted a rude word cut from her daughter's film debut. But Fisher played her teen cameo in Warren Beatty's satire like someone who brooked no censorship. Flirty, forthright and very funny over two scenes as tennis-playing Lorna, Fisher talks rings around Beatty (and lacerates her on-screen mother) before dropping the f-bombshell: "You wanna fuck?"



## STAR WARS: EPISODES IV-VI 1977-83

Aside from advising Daisy Ridley "not to go through the crew like wildfire", Fisher's other sagely advice to the saga newcomer went thus: "Keep fighting against that slave outfit." Fisher didn't only beat 26 name actresses to the role of Princess Leia. She also battled wardrobe and script issues to turn the royal rebel into a figure of fire and feeling: her co-stars had blasters and lightsabers, but they couldn't match Fisher's laser-guided way with a passionate put-down or a killer one-liner.

Lucas' under-powered direction ("faster" or "more intense" were about the sum of it) wasn't Fisher's only problem on *Episode IV*. As if having to have her breasts gaffer-taped down wasn't enough ("because there's no underwear in space"), she had to do so beneath an "unbelievably idiotic hairstyle", as she described it in the memoir *Wishful Drinking*. Yet she held her own in the boys-in-space club, whether she's dissing Moff Tarkin's

grand pong or blowing holes in damsel-in-distress clichés during Han and Luke's amateur-hour rescue. In *The Empire Strikes Back*, she was aghast that Harrison Ford got to rewrite his lines in their farewell scene while she did not. Yet she sells the emotional shit out of the moment, just as she turned a head-scratching line about a "nerf-herder" into a piquant put-down.

Approaching *Jedi*, she asked Lucas to give Leia a "drinking problem"; some kind of character development, at least. Instead, Lucas gave her a metal bikini. "What supermodels will eventually wear in the seventh ring of Hell," she quipped. Yet she turned that to her advantage by refusing to let a stunt double strangle Jabba and milking the moment with great humour afterwards. "That chain only 'enslaved' me until I could use the frabjous thing to KILL THAT DROOLING SWOLLEN SUPERTONGUED SLUG & whirl him off into infinity," she tweeted. "Fearless and inventive?" Damn straight.





### THE BLUES BROTHERS 1980

"We had a blast shooting that," Fisher recalled. The fun translated to screen as she reiterated her way with a fiery, funny put-down. John Landis' comedy began production sans script but Fisher packed a full fusillade of sly wit into her knowing cameo as John Belushi's ex, gun hip-hoisted as she lets rip: "You miserable slug!" Suck that, laser brain.



### WHEN HARRY MET SALLY... 1989

Fisher spent much of the '80s flexing her comic character-actor chops. Meg Ryan and Billy Crystal were the leads in Rob Reiner's Nora Ephron-scripted romcom, but a place in fans' hearts is occupied by Marie (Fisher), Sally's sharp-shooting BFF. Ryan had to gasp and moan for effect but it only took Fisher an arched eyebrow to convey Marie's sardonic smarts. Landing every line with aplomb ("You mean Joe's available?"), she leaves no wagon-wheel table unscathed and spikes every second with scene-stealing details: the kink she leaves on a married ("Married?!") man's card in her Rolodex is a lovely touch.



### SCREAM 3 2000

A meta-movie became multi-meta as Fisher, drawing deep on her cigarette and her wry reserves of self-awareness, delivered a partly self-scripted cameo as ex-actress Bianca Burnette. Jeering waspishly about how she lost the Leia role to another actress (the one who slept with Lucas) and threatening to tell her co-star just what she thinks of her, Fisher's wit is weapons-grade.



### MAPS TO THE STARS 2014

"Is that Carrie?" Sure is. Just as Billy Wilder cast Hollywood old-timers as Tinseltown vets in his caustic *Sunset Boulevard*, so David Cronenberg did in his twisted celebrity satire. Playing a version of herself as a movie old-hand, Fisher adds insider intrigue to Bruce Wagner's deep-biting script and – echoing *Postcards From The Edge* – extra layers to the film's mummy-dearest themes.

### POSTCARDS FROM THE EDGE 1990

After a Percodan overdose in 1985, Fisher was prescribed lithium, which she said slowed her down. When she kicked the drug and took up writing, the result was a semi-autobiographical novel about a wisecracking, post-overdose actress' relationship with a domineering mother. "I'm not shocked that people think it's about me and my mother," she said. "It's easier for them to think I have no imagination for language, just a tape recorder with endless batteries." In fact, Fisher's bottomless supply of richly imagined, razor-sharpened jibes turned 1987's *Postcards From The Edge* into a bestseller. And she turned the novel into a film script so sharp, it took Meryl Streep and Shirley MacLaine firing on all screen-hogging cylinders to stage it. More writing work ensued, ranging from fearless memoirs to work as a script doctor on films including *Hook*, *The River Wild* and *The Wedding Singer* – Adam Sandler's finest. Coincidence? Surely not.







## STAR WARS: THE FORCE AWAKENS 2015

Fisher invested the smallest line readings with straight-firing smarts, as even a 14-second *Episode VII* deleted scene proved. “Not all the senators think I’m insane,” Leia whispers to a Resistance aide, conspiratorially: “Or maybe they do. I don’t really care.” Echoing *Episode IV*’s exasperated Leia, the scene’s low-key self-awareness beautifully matches the tone of Leia and Han’s reunion, a poignant meeting made all the more believable for its restraint. Fisher was too savvy for sentimentality, although as Leia’s self-declared “custodian”, she played the General with sincere conviction. No doubt about it: her *Episode VIII* scenes – already wrapped – will be watched with love.

## CATASTROPHE TV 2015-2017

“Fucker hung up on me!” spits Fisher’s Mia in Sharon Horgan and Rob Delaney’s comedy. Joyously, Fisher embraced the role of Delaney’s crude, snarky, advice-dishing mother with tremendous relish: “I did really want to play an awful person. There are not a lot of choices for women past 27. I don’t wait by the phone.” Like she’d ever need to.



## BRIGHT LIGHTS TV 2017

Fisher’s idea to document her mother’s determination would have moved even without their deaths. Venturing into their shared home compound, home-movie archive and troubled emotions, Fisher Stevens and Alexis Bloom’s doc makes for raw viewing. But it’s never exploitative, instead offering a poignant portrait of mother and daughter as best friends getting by as best they can: together, fighting all the way.







## clone trouper

A MISSION DEBRIEF WITH ROGUE ONE DIRECTOR GARETH EDWARDS...

**A**s *Rogue One: A Star Wars Story* steals its way onto home entertainment, we welcome with open arms the director of the latest entry in the *Star Wars* series to the Total Film control room for a spoilery chat about those CGI cameos by those classic characters...

**At what point during the film process of *Rogue One: A Star Wars Story* did you decide to recreate Peter Cushing and a young Carrie Fisher?**

In his original two-page document, John Knoll [*chief creative officer at Industrial Light & Magic*] ended with a mention of Princess Leia. It wasn't identical to the end of the film, but it was Princess Leia and it connected to *A New Hope*. We all got excited about the idea and thought, "We have to figure out how to do this." John was very confident that the time had come to pull this off. It was something to push the envelope of the visual effects work, because every *Star Wars* movie has always tried to do something

that no one has done before. It felt like this was our chance to do that too.

**And Peter Cushing?**

As we continued to develop the movie, it got really hard to tell the story and have an Imperial presence about the Death Star without including [*Grand Moff*] Tarkin. It was days before *A New Hope* – he had to turn up! There were all kinds of approaches we were thinking of: do we just get an actor who looks like Peter Cushing? Do we just use the back of him? Do we use some unused footage somehow? And again, ILM were very confident that the time had come and we shouldn't be afraid – we should just do whatever we would have wanted to do if he was around.

**You got permission from his estate – is that right?**

Lucasfilm got in touch and were all excited about seeing it. It's an iconic role. It's not so much about recreating

an actor as recreating a character – like recreating Jabba the Hutt, or Yoda. Tarkin feels mythical and timeless.

**You opted to use mo-cap...**

The biggest problem was trying to find someone to play Cushing as Tarkin. It's a thankless task for an actor. It's like, "Do you mind coming on set with all this pressure, trying to get close to one of the greatest actors of all time, and we won't see your face and you won't get any credit for it." It's quite an ask. Jina Jay, our casting director, sent this clip of Guy Henry in *Holby City*. I was sitting watching it with one of the producers and we were just looking at each other, beaming. I met Guy and he said, "If you had said any other actor to me, I would have said, 'Sorry, I can't do that.'" But Peter Cushing was one of his main inspirations because his first acting gig was the *Young Sherlock*, so he watched a lot of Peter Cushing as Sherlock Holmes.





You're always going to need actors. When you do CGI or any motion-capture, it *creates* work – you don't just need actors but a team of animators as well, and then a team of motion-capture experts. There was a lot of blood, sweat and tears at ILM. There isn't any software coming soon that is going to 100 per cent nail this. To be honest, you can get 97 per cent there, and that last three per cent is what will take you 95 per cent of the time. Because we knew it wasn't real, we were so hard on it. We'd all sit there with the poor guys at ILM and the whole session is about what's not quite right with this. It's a free for all.

### Presumably the computer rendering then took an age?

The first plates we turned over to ILM was a Tarkin shot and the Leia shot, and the last shots that were finalised for the film were Tarkin shots and the Leia shot! There were some early tests that were very encouraging, but then techniques change. It's a team sport. The actor on set is the architect delivering the blueprint for the performance, and then a whole load of incredibly nuanced animators have to sit and try and recreate every little muscle spasm [*touches skin around his eyes*]. There are so many things that the human brain takes for granted – you can look at a complete stranger and instantly read their emotional state. You just subconsciously know

if something is right or not, looking at a human. To do that in a computer is an uphill battle.

### How did you tackle the dialogue?

The audio in the film is Guy. He was really generous and said, "Replace my dialogue if it makes it more like Peter Cushing." But we were trying so hard to make this digital version of Tarkin feel 100 per cent connected to this performance; if you then started changing the voice, you're just making life even harder for yourself. Leia's audio was taken from one of the tapes of *A New Hope*.

**Did you ever worry if it was morally right? There is the fear that GCI will one day usurp actors...**

### GONE ROGUE

Director Gareth Edwards on the *Star Wars* set (above left).

### DOUBLE TAKE

*Rogue One's* Grand Moff Tarkin, via Guy Henry and some CGI magic (top), plus Peter Cushing himself in the original *A New Hope* footage (above).

### It could have failed badly...

[*One day*] there was this new person in the room, [*president of ILM*] Kathy Kennedy's assistant, and when she left she was really confused and asked someone why everybody was criticising that guy's performance. She didn't know it was computer graphic. That really threw us and made us feel a lot more confident.

### Did Carrie's passing alter your view on whether it was right to use CGI?

It's a love letter to Carrie. The film builds to a climax like the pinpoint of a pyramid, and that point right at the very top is Carrie. We're in awe of her and the character she created. My only hope, ever, was that she would like it. Kathy took it round to show it to her in person on her laptop. Apparently she was ecstatic and didn't realise it was CGI. She asked if it was some footage from an outtake. I was relieved and honoured. [Jamie Graham](#)

**'IT'S A LOVE LETTER TO CARRIE. SHE WAS ECSTATIC AND DIDN'T REALISE IT WAS CGI'**



# 60 Second Screenplay



TF SAVES YOU A NIGHT OUT AT THE CINEMA. HERE: WE SUPER-LASER **ROGUE ONE: A STAR WARS STORY...**

FADE IN:

TITLE CARD: A long time ago in a galaxy far, far away...

AUDIENCE  
Oi, who nicked John Williams' music?  
The opening crawl? The words  
"Star" and "Wars", FFS? Thieving  
Rebel bastards!

EXT: PLANET LAH'MU  
Imperial weasel BEN MENDELSON lands  
with his squad of deathtroopers, who  
are every bit as useless as regular  
stormtroopers, but taller.

BEN MENDELSON  
Captain Lanky – have your men locate  
all hedges and peer over them.  
Hey, DADS MIKKELSEN! Come back  
and finish my Death Star!

DADS MIKKELSEN  
I told ya, I gotta wait six weeks'  
delivery for them tiles, and Mick the  
plasterer's still busy wiv Mr. Vader's  
en suite. Any chance of a brew?

BEN MENDELSON's Giraffes of Doom  
shoot the place up while DADS talks  
to MINI FELICITY JONES.

DADS MIKKELSEN  
Run, Felicity! Run like Ben told  
Luke to run! Like a wampa at  
a wedding buffet!

MINI FELICITY JONES  
Wow, we're really going for it  
with the callbacks...

DADS MIKKELSEN  
I love you Stardust. My little Dusty  
Star. When I say "Star", you say  
"Dust"! You'll defo remember the  
word "Stardust", won't you?

EXT: ANOTHER PLANET

EXT: ANOTHER PLANET 2.0

EXT: ANOTHER PLANET. THE THIRD IN AS  
MANY MINUTES

EXT: COULD BE ANOTHER PLANET, COULD BE  
A DIFFERENT BIT OF THE ONE TWO PLANETS  
AGO. WHO KNOWS?

MINI FELICITY becomes BIG FELICITY,  
assumes an alias (Ira Bell) and is  
brought before the Rebel chiefs for  
a debriefing so hush-hush it was  
redacted from the final cut.

GENEVIEVE O'REILLY  
So, like, imagine a disco ball that,  
instead of bringing twirling rainbow  
joy to the world, roasts you and  
everyone to extinction. And even  
worse? I'll still be wearing  
this robe in Return Of The Jedi!  
Ladies' tailors are few and far  
between in space, it seems...

EXT: PLANET JEDHA  
Following a trail of Easter eggs,  
FELICITY, DIEGO LUNA and droid K-2S-  
AGGRO locate monologuing iron lung  
FOREST WHITAKER.

DIEGO LUNA  
He has an alarming track record;  
I mean, Species was bad enough,  
but Battlefield Earth!?

FOREST WHITAKER  
Felicity – what will you do if they  
catch you? If they break you? Put a  
big bend in you? Chip your corners?  
What... will... you...

FELICITY JONES  
Could we hurry this along? Only  
the planet's about to die.

EXT: PLANET DRIZZLE

DADS MIKKELSEN  
OK, finished my 'LUKE, SHOOT HERE!'  
sign. You can kill me off now.

EXT: PLANET CLUB 18-30

FELICITY JONES  
OK, let's poach those plans! Now  
remember, this is a prequel, everyone  
look like you'd rather not be here.

Back-up arrives in the form of the  
REBEL FLEET CIRCA 1977, with its  
deadly arsenal of sideburns, bowl  
cuts and far-out grooviness.

FISHY ADMIRAL  
Commence attack plan 'restage all  
original-trilogy battles at once!'  
All craft, can you dig it?

Distracting the Empire by rejigging  
the ending and leaving out 80 per cent  
of the trailers, the Rebels steal the  
blueprints and are triumphantly left  
to incinerate in the sand.

DONNIE YEN  
I am with the Force and the Force  
is saying, "Screw this for a game  
of soldiers."

FELICITY JONES  
So ships that can travel zillions of  
miles at lightspeed can't beam us up?  
We're in the wrong space saga!

DIEGO LUNA  
And we're gonna miss the 'Vader loses  
his shit' scene! Like there was any  
other reason for this film to exist!

FIN

THANKS FOR READING THE TOTAL FILM ANNUAL 2018!







# TOTAL FILM

## ANNUAL 2018

CELEBRATING THE BEST OF THE SMARTER MOVIE MAGAZINE



### THE BIGGEST FILMS

Go behind the scenes of the year's finest films with complete access to Dunkirk, Wonder Woman, Baby Driver, Logan and La La Land!



### IN-DEPTH INTERVIEWS

One-on-one chats with the biggest names in the business, and the best features, hand-picked from across the year by the Total Film team



### A GALAXY FAR, FAR AWAY

Celebrating 40 years of Star Wars ahead of the latest entry in the Skywalker saga, The Last Jedi, with a look back at the original trilogy and Rogue One

